

**WILLIAM JOHN BANKES' COLLECTION OF
DRAWINGS AND MANUSCRIPTS RELATING TO
ANCIENT NUBIA**

VOLUME II

Patricia Hilary Usick

A Thesis submitted to the University of London
for the degree of Doctor of Philosophy

September 1998



SUPPORTING DATA

Appendix A

THE CATALOGUE

Introductory Notes

The catalogue is based on the system of classification of the drawings established for Porter, B. and R. Moss, 1951, *Topographical Bibliography of ancient Egyptian hieroglyphic texts, reliefs, and paintings*, VII, Oxford (subsequently referred to as PM). Their numbering system for the drawings, which is marked on them in pencil at the top right corner, has been retained as the basic framework. To take into account changes and additions, numbers have been added where necessary within the established series, and cross-referencing has been used.

It was decided to begin the catalogue after Philae, since, although the portfolio contains 128 drawings of this site, it has been well-documented elsewhere.

The drawings are being photographed by the British Museum and copies of prints will be available to order. For reasons of conservation it is not possible to photocopy the drawings.

Terms and Abbreviations

PM = Porter, B. and R. Moss 1951. *Nubia, the Deserts, and outside Egypt. Topographical Bibliography of ancient Egyptian hieroglyphic texts, reliefs, and paintings*, vol. VII, Oxford. Unless otherwise specified, only volume VII of the series is referred to.

PM Manuscript List = a manuscript index list of the drawings drawn up for the compilation of PM.

Linant Mss Journal = the copy of Linant's manuscript journal left at Kingston Lacy, on which Shinnie 1958 is based.

The Bankes Albums = two bound notebooks, 32.3 x 25 cm., now in the British Museum.

The Bankes Mss = refers to all the William John Bankes manuscript papers including drawings. Used by PM, and used in both volumes here.

PM, Miscellaneous = the previously unidentified and unnumbered drawings left out of the numbering system by the compilers of PM. Where possible these drawings have been added to the existing PM numbering system.

PM, Omitted = drawings omitted from the PM publication.

HJ 1/1etc. = the personal correspondence of William John Bankes deposited at the Dorset County Records Office, and catalogued by Sarah Bridges. The entire reference reads D/BKL HJ 1/etc. (D/BKL = Deposited - Bankes Kingston Lacy).

HH = the personal correspondence of Henry Bankes II (William John's father). However, these are not yet all numbered. The entire reference reads D/BKL HH. At present some letters from William John to his father bear only the designation HJ 1.

JEA = The Journal of Egyptian Archaeology, published by the Egypt Exploration Society.

EES = The Egypt Exploration Society.

RCK = The Royal Cemeteries of Kush, published by the Museum of Fine Arts, Boston, Massachusetts.

CEDAE = Centre d'Études et de Documentation sur l'ancienne Égypte. Cairo.

The classification of the drawings of each site begins with reliefs, then plans, elevations and sections, and lastly views. This is probably a rearrangement made by PM, following their own practice, and not the original order.

References shown as figures in brackets, e.g. (20) - (21), are PM references and relate to numbers appearing on their groundplans, which are taken from various sources. The numbers indicate the position of the subject of the drawing (e.g. which wall, column, etc.) on the monument. I am grateful to Dr Jaromir Malek and the Griffith Institute for permission to reproduce relevant plans and maps here. For the sake of clarity, the format and numbering systems of the PM groundplans has been used where possible, even though subsequent, more modern, plans use a different nomenclature for monuments.

Each drawing has a PM page reference (e.g. PM, 58) giving a description of the subject and the pre-1951 bibliography. Some later bibliographical references are given in the catalogue, but this is not an exhaustive list. The Griffith Institute kindly allowed access to their 'slips', i.e. their notes for the preparation of the next edition, and other sources were also used.

All measurements of drawings are given as height before width, taking the PM number as the top right corner of the drawing. Where the paper size is irregular, the largest of the measurements are given. The drawings do not always occupy the full size of the paper.

The term 'Greek/Coptic(?)' has been used as a very general term covering the possibility of the script/language being Greek, Coptic, or Old Nubian. It is used only to give a general indication of the appearance of the script, to differentiate it from other types such as Meroitic, and to alert specialists to the presence of this type of script. Coptic contains a number of signs to represent sounds which are not represented in Greek; Old Nubian uses 'the Coptic form of the Greek alphabet with the addition of three signs, probably borrowed from Meroitic, to represent sounds in Old Nubian which do not exist in Coptic.' (Shinnie 1996, 126). It is to be hoped that the many sheets of inscriptions, both on the drawings and stored separately and presently unlisted will eventually be studied by experts.

'Verso' describes the opposite side of the paper to that containing the PM number. On the versos the PM researchers made pencil annotations suggesting identifications for the drawing, and wrote alphabetic capital letters denoting different sites; e.g. the Dabod group contain the letter 'F' in the bottom right corner. All these modern annotations have been omitted from the catalogue.

A general indication of the condition of the drawings has been given, based on notes made by the National Trust, and my own observations. Some drawings also bear rust marks from paper clips.

The terms 'fine', 'rough', 'highly finished', 'sketch', and 'drawing' have been used as a general indication of the quality of the work.

The Appendix B contains hand-copies of sections from the hieroglyphic texts in the drawings, placed against the standard, modern, published, epigraphic record for the purpose of comparison. However access to the relevant publications cited in the catalogue will be required as only short extracts are given here and not the entire context. The Appendix B is selective and shows sections of text of potential interest which differ from other established readings, or else it shows some sections of text for which no other source has been discovered. There were many omissions and errors in the drawings and some just show the general shape of hieroglyphs the artist thought he could see. There are no transcriptions, translations, or commentaries. The ability to make comparisons was affected by the quality of detail in the modern epigraphy available. This has resulted in more information forthcoming from a comparison with the records of those such as Roeder and Gauthier, who identified the spaces and shapes of lost hieroglyphic signs and queried others.

To clarify the sense of unpunctuated quotations a dash has been used. All other punctuation and spelling in the quoted material is original; 'sic' has been used as rarely as possible since so many of the spellings differ from modern usage.

Any signed drawings are specifically identified, otherwise the artists' attributions are based on stylistic evidence.

Some inconsistencies in the spelling of, e.g. gods' names, are due to different usage in different publications.

In Appendix B the arrows denote:

→ figure facing right; original hieroglyphs to be read right to left.

← figure facing left; original hieroglyphs to be read left to right.

'Paper folded lengthways' indicates a fold running down the height measurement of the drawing; 'widthways' indicates a fold running across the width.

Site plan of Gebel Barkal from Kendall 1994, 142, by kind permission of Timothy Kendall.

LIST OF DRAWINGS

VI (Dabod - Tafa)**Dabod Temple 249****A. 1a Unfinished groundplan.**

- 1 Forecourt, Augustus offers field to Osiris and Isis.
- 2 Forecourt, Augustus offers food to Amun and Mihos.
- 3 Forecourt, Augustus offers two(?) vases to Thoth; lintel above north doorway.
- 4 Forecourt (Augustus offers) trussed animals (to Isis).
- 5 Forecourt, Augustus offers trussed animals to Isis. South doorway, lintel and jamb.
- 6 Forecourt, scenes of Augustus offering to gods.
- 7 Forecourt, intercolumnar walls, four scenes.
- 8 Chapel of Adikhalamani, jamb: Horus, Imhotep.
- 9 Chapel of Adikhalamani, two registers of scenes from west wall.
- 10 Sanctuary, larger naos.
- 11 Mummy case. Greek/Coptic(?) inscription.
- 12 Stone block wall.
- 13 Forecourt, central doorway, west wall, reliefs.
- 14 Plan of temple and pylons.
- 15 Plans and elevations of first pylon, large naos, and temple.
- 16 Plans of second pylon, plan and description of tomb.
- 17 Plans of third pylon.
- 18 Plans of pylons.
- 19 Plans of temple.
- 20 Plans of temple.
- 21 Plans of temple roof and stairs.
- 22 Large naos.
- 23 Plan of temple (section).
- 24, 25 Diagram of symbol. Relief from **Karnak**.
- 26-30 Exterior views of temple.
- 31 Interior view of temple.
- 32 Exterior view of temple.
- 33 Hieroglyphic text from Chapel of Adikhalamani, inside inner door(?).

Abisko 266

- 34 Rock drawings and text of Amenemhat and another. Small landscape.

Qertassi 267

B. 1 Description, 1815.

2-4 Kiosk Temple, plans.

5-9 Kiosk Temple, columns.

10-16 Kiosk Temple, views.

17 Plan and elevation of Kiosk Temple.

Quarry, Shrine

18 Facade details.

19 Altar.

20 Coptic inscriptions. Groundplans of Kiosk Temple.

21 Rough measurements.

22, 23 Niche.

24-26 Fortress, plans.

27-28. **Wadi Hedid** Temple, view showing column.

Tafa 278

C. 1-3 Plans of site.

4 Architectural details.

5 Plan of a door.

6 South Temple, elevation of facade.

7 **Mudenejar**. Graffito of Kakare. A doorway(?).

8 Description, 1815.

9, 10 South Temple, column and description, 1815.

11, 12 North Temple, plans and description, 1815.

13 South Temple, plan.

14 North Temple, section of facade.

15 North Temple, elevation.

16 South Temple, elevation of facade.

17 Panorama of both temples.

18 North Temple, view.

19 North Temple, view of interior.

20 North Temple, view of facade.

21-23 South Temple, views.

VII (Kalabsha - Beit el Wali)**Kalabsha 286**

A. 1 Great Temple, Hypostyle, king before young god and Isis; Pharaoh purified by Thoth and Horus.

2 Great Temple, Hypostyle, text from upper part of column.

3 Great Temple, Hypostyle, four registers, scenes. Doorway.

- 4 Great Temple, Hypostyle, four registers, scenes.
- 5 Outer Vestibule, south wall, two registers, scenes.
- 6 Outer Vestibule, base, nome-standards.
- 7 As 6 above. Third register, king purified etc.
- 8 Inner Vestibule, two registers, scenes; base, 'Nile gods' and 'Field goddesses'.
- 9 Inner Vestibule, lower register, king before Osiris-Onnophris and Mandulis.
- 10 Entrance to Sanctuary, outer doorway; text from south thickness.
- 11 Sanctuary, two registers, scenes; base, 'Nile gods'.
- 12-13 Exterior, rear wall, double scene, king before three divinities.
- 14 Ptolemaic Chapel, rear wall, four scenes.
- 15-16 Description, 1815.
- 17-18 Hypostyle, details of columns from facade.
- 19 Coptic wall painting of the Fiery Furnace.
- 20 Offering table.
- 21 Shaft of column in Hypostyle.
- 22-28 Great Temple, plans and sections.
- 29 Great Temple, plan of pylon.
- 30 Great Temple, plans.
- 31 Great Temple, plan and description, 1815.
- 32 Great Temple, view of interior.
- 33 Great Temple(?) view.
- 34 View of facade of Hypostyle.
- 35 Interior of a temple, possibly **Deir el Medineh**.
- 36 Panorama of Kalabsha.
- 37-41 Views of Kalabsha Temple.
- 42 Great Temple, reliefs from central doorway of facade.

Beit el Wali 312

B.1 Description, 1815.

- 2-4 Plans and measurements.
- 5-10 Entrance Hall, Ramesses II charging Nubians, and camp beyond.
- 11 Entrance Hall, text behind king receiving tribute. Vestibule ceiling.
- 12-15 Entrance Hall, king receives tribute.
- 16 Entrance Hall, Amenherwenef with captives before king trampling Asiatic.
- 17 Entrance Hall, king attacks Syrian fortress and text.
- 18 Entrance Hall, king charging Asiatics.
- 19 Entrance Hall, Amenherwenef leads in prisoners, king in kiosk; king smites Libyan.
- 20 Columned Hall, king smites Nubian.

21 Columned Hall, king and Hathor before Horus and Isis.

22 Columned Hall, king smites Libyan before Re Harakhti.

23 Central entrance to Columned Hall, south thickness, king receives life from Amun Re.

24 Columned Hall, text of north column, south side; north architrave text, south side.

25 Columned Hall, text of north column, east side; text of south column, east side.

26 Entrance to Sanctuary, south thickness, king embraced by Satis.

27 Columned Hall, niches, king between Khnum and Anukis, king between Horus and Isis(?).

28 Columned Hall, cartouches on abaci of north column and soffit of south architrave.

VIII (Dendur - Maharraqa)

Dendur Temple 323

A. 1a Section through temple.

1 Entrance to Pronaos, left part of frieze of facade.

2 Pylon, south outer thickness, two registers and base; south inner thickness, two registers and base.

3 Pylon, south central thickness, two registers, scenes.

4 Pylon, figure of Osiris. Cartouches of Augustus and details. Description.

5 Pronaos, king offers to Petesi and Pihor.

6 Pronaos, south wall, relief decoration, two registers, lion above door, base of 'Nile gods' and 'Field goddesses'.

7 Exterior, south wall, two registers scenes and base.

8 Plan.

9-17 Plans and sections.

18 Plan and description, 1815.

19 View of facade of temple of **Dakka**.

20-23 Views of Dendur.

24 Lion relief, perhaps from Dendur or **Maharraka**?

(see also Dakka VIII. C. 4, man carrying calf, from Dendur.)

Gerf Hussein 332

B. 1 Forecourt, thickness, Ramesses II offers flowers before Ptah-Tanen.

2 Hall, king offers incense.

3 Scenes from columns.

4 Scenes from columns. Decoration on kilt of a colossus.

5 Hall, east face of pillar II.

6 Hall, fourth niche, king between Re Harakhti and Iusas. Sanctuary, niche with four statues.

7 Sanctuary, niche with four statues.

8 Niche from north wall of Court.

9 Hall, third niche, king between Ptah-Tanen and cow-headed Hathor; details from pillar.

10 Hall, first niche, king between Khnum and Anukis.

11 Hall, first niche, king between Amun Re and Mut. Hall, fourth niche, king between Ptah and Sekhmet.

12, 13, Hall, three niches (first -third)

14-17 Colossi.

18-24 Sections, sketches and measurements (including colossi).

25 Plan.

26-35 General views.

36-41 Views of interior.

42 Recatalogued as **Es Sebua IX. A. 36.**

Dakka 347

C. 1, 2 Titles of Horus and Harsiese, Horus of Buhen, Osiris Onnophris, Thoth, Isis and Osiris. A frieze.

3 Forecourt facade, relief scenes and base.

4 Forecourt columns, ape with sistrum, Bes with harp, man carrying calf (Dendur).

5 Forecourt interior, three registers, scenes.

6 Forecourt interior, lower register, Augustus before three divinities.

7 Chapel of Ergamenes, lower register, king crowned by gods.

8 Chapel of Ergamenes, frieze, three registers scenes, base.

9 Roman Chapel, king holding up sky, two registers of scenes.

10 Roman Chapel, four registers, ibises, etc.

11, 12 Sanctuary, lintel and base relief, 'Nile gods' before tree.

13 Sanctuary, lintel from inner doorway. Cartouches.

14 Inner court, inner doorway, lintel and jambs.

15, 16 Sanctuary, two scenes, upper register.

17 Sanctuary, relief decoration of part of rear wall.

18 Sanctuary, relief decoration of west wall.

19 Rock-graffiti of animals etc. from WNW of Dakka.

20-24 Plans and sections.

25 Plan and description, 1815.

26-33 Views of Dakka.

34 Goddess from west jamb of doorway.

35 Anukis from west jamb of doorway.

36 Sanctuary, wall reliefs.

37 Facade of temple.

38 Relief scene from interior of facade.

39 View of facade.

Qurta 363

D. 1, 2 Temple of Isis, view.

3 Plan of temple.

4 View of temple of Qurta(?)

Maharraqa 364

E. 1-4 Isolated wall, Roman bas-relief (one face).

5 Meroitic offering-table.

6, 7 Plans.

8 Plan and description, 1815.

9-13 Views.

IX (Es Sebuia - Amada)

Es Sebuia 369

A. 1 Coptic fresco, figure of St Peter.

2 Terrace, south colossus of Ramesses II with staff.

3, 4 Outer Court, Sphinx IV.

5, 6 Pylon, reliefs and inscriptions, Ramesses II smites captives before Amun Re.

7, 8 Pylon, reliefs from outer doorway.

9 South Gallery, architrave-texts.

10 North Gallery, architrave-texts.

11-12 South Side-Room, four scenes, king kneeling before divinities.

13 South Side-Room, sixth scene, king offers to Sekhmet; first scene, king offers to three divinities.

14 Central Sanctuary, king embraced by Mut

15 Central Sanctuary, king before bark of Amun Re.

16 Central Sanctuary, king embraced by Hathor.

17 Central Sanctuary, king before bark of Re Harakhti.

18, 19 Central Sanctuary, king with flowers on each side of niche.

20 North Sanctuary, second scene, king with leaves(?) before four divinities.

21-25 Plans and sections.

26-27 Plan and description, 1815.

28-35 Views of temple.

36 Section through temple.

Amada 382

B. 1 Entrance to Hypostyle Hall, text of Seti I, Amenhotep II conducted by Montu to Re Harakhti, stela of Merneptah and viceroy of Kush kneeling; Hypostyle, pillar, Thutmose IV embraced by Anukis; Thutmose IV presented to Re Harakhti by Satis.

2 Hypostyle Hall, pillar, Thutmose IV embraced by Khepri; Thoth and Amun Re from scene; pillar, Thutmose embraced by Montu (or Atum), column, titles of Thutmose IV usurped from Amenhotep II.

3 Entrance to Hypostyle, thickness, text; Vestibule, Amenhotep II running to Amun Re.

4 Sanctuary, Amenhotep II embraced by Hathor receives emblems from Re Harakhti; presents offerings to Amun Re.

5 South Side-Chapel, Thutmose III in foundation ceremonies; king running etc.; Amenhotep II with four calves.

6 Portico, Column VII, titles of Amenhotep II.

7 Notes and sketches, including temple of Seti I.

8 Architectural details.

9, 10 Tracing of relief figure.

11, 12 Plan and section.

13 Hypostyle, view of interior.

14 View of temple.

15, 16 Side-Room D, Amenhotep II with four calves.

17 Side-Room A, doorway.

X (Sahdab - Qasr Ibrim)

Sahdab (called Gamlay) 388

A. 1a Drawings folder

1-4 Views of ruined temple.

Quban 389

B. 1 Rock-texts. Plan and description of fortress, 1815.

2 Temple, Ramesses II, Propylon, king in chariot tramples Nubians; jamb, king smiting foe.

3 Temple, Propylon, plan and details.

Abu Handal (north of Korosko) 391

C. 1 Plan and description of fortress.

2 Plan of fortress.

Derr 392

D. 1-4 First Pillared Hall, relief scenes, Ramesses II in battle, etc.

5 First Pillared Hall, Pillar X, two registers, king with Amun and Atum.

6 Second Pillared Hall, king before boat shrine carried by priests; king before Amun Re Kamutef and Isis; king in persea tree with Thoth etc.

7 Second Pillared Hall, king with gods receives *heb-sed* etc.; king with fan-bearer before boat-shrine.

8, 9, 10 Second Pillared Hall, north side, architraves, king before gods on pillars.

11 Second Pillared Hall, north side, pillars, king before gods.

- 12 Sanctuary, thickness of entrance, text and relief.
- 13 Second Pillared Hall, texts of Harsiese from conducting scene, of king before Montu, before Isis, before Onuris; architraves.
- 14 Ramesside stela.
- 15 Christian tombs west of temple of Derr(?)
- 16-17 Sections, measurements, etc.
- 18 View.
- 19, 20 Plans.
- 21 Plan and description, 1815.
- 22 Second Pillared Hall, view of interior.
- 23-4 View of temple.
- 25 Interior view.
- 26 View of town and temple
- 27 Sanctuary, king before bark, king before Ptah.
- 28-30 First Pillared Hall, king's chariot horses.
- 31 First Pillared Hall, detail of relief.

Ellesiya 404

- E. 1 Rock temple, Thutmose III before Sopt, Dedwen, and Senusret III.
- 2 Rock temple, Thutmose III before Satis and Horus of Mi'am.
- 3 Rock temple, Thutmose III before Satis, Horus of Mi'am, and Thoth. Base, Setau kneeling.

Qasr Ibrim 405

- F. 1 Rock-shrines, view of entrances.
- 2, 3 Shrine 4, Usersatet, doorway; niche with statues.
- 4 Shrine 4, Usersatet, king offering; remains of ostriches and animals; king receives emblems from Hathor.
- 5 Shrine 4, Usersatet, king with Horus before six divinities.
- 6-8 Shrine 4, Usersatet, men with panthers etc. before king in shrine.
- 9 Shrine 4, Usersatet, king offering.
- 10 Shrine 4, Usersatet, niche with king offering on either side.
- 11 Shrine 3, lintel of doorway.
- 12, 13 Shrine 3, niche with lintel, jambs and statues. Rock texts, Greek/Coptic(?) inscription.
- 14 Interiors of Shrine 1 (Nehy) and 2 (Setau); description, 1815.
- 15-17 Rock-texts, stela of Seti I.
- 18 Shrine 4, Usersatet, details.
- 19 Plan from fort. Stela.
- 20 Plan of fort.

- 21, 22 Details from Egyptian pylon.
- 23 View, plan, and description of Egyptian pylon, 1815.
- 24 Fort and temple, imaginary reconstruction.
- 25-32 Views.
- 33 Description of Ibrim and area to the south of it, 1815.

XI (Abu Simbel)

Great Temple 418

- A. 1 Above entrance, cartouche and uraeus decoration.
- 2 Great Hall, king before Mermutef and Ip.
- 3 Great Hall, king with boxes before Amun Re.
- 4 Great Hall, king with incense before Ptah; goddess writing.
- 5 Great Hall, tree scene; king before Amun Re (of Gebel Barkal?).
- 6 Great Hall, princes in chariots.
- 7 Great Hall, king in chariot attacks fortress.
- 8, 9 Great Hall, king tramples and slays Libyans.
- 10 Great Hall, detail from Battle of Qadesh.
- 11 Great Hall, waiting chariot from Battle of Qadesh scene.
- 12, 13 Great Hall, Nubian captives; various details.
- 14 Great Hall, Nubian captives brought by bowman.
- 15 Great Hall, lower row, Nubian captives.
- 16 Great Hall, lower row, Hittite captives.
- 17 Great Hall, king before three divinities.
- 18 Great Hall, pillars, Queen Nefertari before Hathor; king faces god.
- 19 Great Hall, Pillar, king offers Ma'at to Onuris-Shu.
- 20 Great Hall, profile and elevation of Osiride colossal statue.
- 21 Second Hall, king offers to Min, Amun, Ramesses and Isis.
- 22 Great Hall, relief of a princess holding a sistrum.
- 23 Second Hall, king and queen before bark carried by priests.
- 24 Second Hall, pillar, king embraced by Horus of Mi 'am.
- 25 Second Hall, architrave and pillar, king embraced by Amun Re.
- 26 Second Hall, pillar, king with deified Ramesses II.
- 27 Vestibule, king offers image of Ma'at to Thoth.
- 28 Sanctuary, four seated statues.
- 29 Side-Room I, king, two doorways, king before Horus.
- 30 Side-Room II, frieze-text above niches.
- 31 Side-Room IV, king offers to Amun Re Kamutef and Isis.
- 32 Side-Room VII, king kneeling before Khepri.
- 33 Side-Room IV, six scenes, king before gods.

- 34 Reattributed by PM to Derr
- 35 Architrave text. Royal titles.
- 36 Plan (of both temples).

Various 431

- 37 Great Temple, plans, details, and Greek/Coptic(?) inscription.
- 38 Great Temple, entrance, king running to Amun Re and Mut.
- 39-58 Sketches and measurements of colossi, and other details.
- 59-61 Great Temple, texts from colossi.
- 62 Great Temple, architrave dedication-texts.
- 63-79 Great Temple, rough sketches and measurements.
- 80-81 Great Temple, description, 1815.
- 82 Niche of Paser, description 1815.
- 83 Great Temple, horse from Battle of Qadesh scene.
- 84 Great Temple, chariots from Battle of Qadesh scene.
- 85 Great Temple, frieze from entrance.
- 86 Great Temple, view of interior.
- 87-90 Great Temple, Facade, king adores Re Harakhti; frieze text.
- 91 Great Temple, Facade, royal statues.
- 92, 93 Great Temple, Facade, third and fourth colossi.
- 94 Great Temple, Facade, first colossus.
- 95 View of first and second colossi during excavation.
- 96 Studies of colossal heads.
- 97 View of Facade.
- 98, 99 View of first and second colossi.
- 100 View of Facade by moonlight.
- 101 View of Facade, 1815.
- 102 View of excavation work.
- 103 Great Temple, Facade, first and second colossus, lower part.
- 104 Great Temple, Facade, view during excavation.
- 105 Great Temple, Facade, section and measurements of colossus.
- 106 Both temples, view of Bankes' party moored.
- 107 Great Hall, heads of three captives.
- 108 View of the excavation work.
- 109-117 Battle of Qadesh wall.

Small Temple 459

- B. 1 Entrance to Pillared Hall, king offers flowers to Hathor.
- 2 Pillared Hall, king receives *menat* from Hathor; king crowned by Seth and Horus; Queen Nefertari before Anukis.

- 3 Head of Seth; head of Anukis.
- 4 Vestibule, king and queen before Tawosret.
- 5 Vestibule, queen before Hathor-cow and doorway below. Sanctuary, queen before Mut and Hathor.
- 6 Vestibule, queen crowned by Hathor and Isis.
- 7 Sanctuary, king offers flowers to Hathor-cow.
- 8 Sanctuary, king before deified Ramesses and queen.
- 9 Faint sketch of scene.
- 10 Facade, statues.
- 11-16 Facade, statues of princes and princesses.
- 17-24 Facade, sketches and measurements of colossi, royal statues, and other details.
- 25, 26 Measured details and plans.
- 27 Sanctuary, sketch of Hathor-cow statue.
- 28 Plan.
- 29, 30 Pillared Hall, Hathor-column with texts. Architrave texts.
- 31, 32 Pillared Hall, view.
- 33 Pillared Hall, view, plan, 1815.
- 34 Facade of Great Temple, hypothetical reconstruction, view.
- 35 Facade, colossi with texts. Entrance to Pillared Hall, doorway.
- 36 Facade, view including stela of Ani.
- 37 Pillared Hall, king offers image of Ma'at to Amun Re.
- 38 Pillar IV, queen with sistrum.
- C. 1 Rock-niche of Paser, view showing statue.
- 2 Rock-stela of Ani.
- 3 Rock-stela, two fan-bearers before Ramesses.
- 4 Small Temple, Facade, texts to scene on lintel of doorway.

XII (Gebel Adda - Wadi Halfa)

Gebel Adda, i.e. Gebel Shams 471

- A. 1 South niche of Paser, deceased kneeling, and description, 1815. South rock-texts, beginning of text of Katha. Abu Simbel Small Temple plan.
- 2 South niche of Paser, offering-bearers before deceased at table.
- 3 South niche of Paser, two priests offering to deceased at table.
- 4 South niche of Paser, Plan.
- 5 South niche of Paser, deceased kneeling → before statue. Remains of standing figures.
- 6 South niche of Paser, deceased kneeling ← before statue.
- 7 Details of doorway; plan.

8 South rock-texts, rock-stela, Hor with follower before Anukis.

9 North niche of Paser, two registers; Ay before divinities, and Paser kneeling before divinities.

Abahuda Temple

10 Hall, doorway, and king between Seth and Horus.

12 Hall, Anukis suckling young king before Khnum.

13 Sanctuary(?), 'Nile god' with offerings and calf.

14 Classical architectural details.

15 Description and sketch of part of lintel, 1815.

16 View of Exterior.

17-19 Plans and sections.

20 View of interior, description, plan, 1815.

Gebel Adda

21 Sketch of river and rocks.

22-24 Views.

Faras 479

B. 1 Grotto of Setau, Setau and Nefermut before cartouches of Ramesses II, plan.

2 Two lintels.

3-5 Plans of tombs.

6 South church, capital, plan of Coptic church.

7-9 Plans of two churches.

Wadi Halfa 482

C. 1 North Temple, doorjambs, titles of Amenhotep II.

2 North Temple, doorway of Amenhotep II.

3 South Temple, Horus-name and cartouches of Thutmose III.

4 North Temple, Sanctuary, stela of Deduantef, commander of Senusret I, lost(?).

5 North Temple, Sanctuary, stela of Deduantef, commander of Senusret I (pair to 4 above) British Museum 1177.

6 North Temple, Sanctuary, stela of Mentuhotep, year 18 of Senusret I (in situ), Florence Museum 2540.

7 North Temple, Sanctuary, plan. Pillars with measurements, texts and details.

8 South Temple, plan.

9 Plans of buildings on site.

10 Plan of South Temple, view from north, description, 1815.

11 View.

12-19 Views of the Cataracts 489

XIII Semna - Kumma

Semna Temple 493

A. 1 Facade, Thutmose III etc.

2, 4 Sanctuary, Thutmose III, offering-list, before bark, embraced by Dedwen etc. .

3 Sanctuary, offering list.

5 Sanctuary, crowning scene and Buto, Satis with text (cut through by doorway).

6 Sanctuary, Thutmose III with text of year 2 before Senusret III; Thoth writing with Thutmose III.

7 As above, Thoth writing etc.

8 West portico, pillar west face, dedication texts to Senusret III on architrave, pillar, and column.

9 East portico, architrave text and scenes on pillars.

10 Boundary stela of Senusret I, year 8.

11 Sanctuary, statue of Senusret III. West portico text.

12 Semna and Kumma Temples, plans and description.

13 Plans, statue of Senusret III.

14, 15 Sections.

16, 17 Views.

18, 19 Fortress, plan.

20 View (of **Philae Temple**).

21a and 21b Panorama.

22 View.

23a and 23b Panorama.

Kumma Temple 501

B. 1- 3 Hall II, reliefs and inscriptions.

4 Hieroglyphic texts from doorway to Room III.

5, 6 Rock-text from north of fortress, doorway text from Kumma Temple.

7 Rock-texts, graffito of Antef.

8 Texts of Thutmose IV.

Temple of Khnum

9 Plan and sections.

10 Section, doorways, Greek/Coptic(?) inscription.

11 Fortress, plan. Kumma Temple, details.

12 Plan of the fortress at Kumma.

13 Plan of the fortress at Kumma(?)

14, 15 Views of temple of Khnum.

XIV Amara 507**A. 1a Folder**

- 1-3 Reliefs and inscriptions from columns of Meroitic temple.
- 4 Meroitic temple, plan.
- 5, 6 Meroitic temple, measured plan and section of columns.
- 7 Meroitic temple, view.

B. 1 Sai Island 510, columns of remains of Coptic church, view.

- 1a Fortress, view.
- 2 Sedeinga 511, view of temple.

Soleb Temple 512**C. 1 Royal titles from columns.**

- 2 Plan.
- 2a Sleeve for plans.
- 3 List of dimensions of columns.
- 4-7 Views.

Sesebi Temple 516**D. 1 Plan.**

- 2 View.

Tombos 516**E. 1a Caravan train near Tombos(?)**

- 1 Fallen colossal statue in quarry.
- 2, 3 Rock -texts, stela of year 2 of Thutmose I.
- 4 View showing position of rock-texts of Thutmose I and Merymose.
- 5 Rock-text of Merymose before cartouches of Amenhotep III. Map of the Nile showing Semna.
- 6 Rock-text of Merymose before cartouches of Amenhotep III.

Kerma 520

- 7 A view of the Upper Deffufa.
- 8 A view of the Lower Deffufa.

Argo 521**F. 1 Temple, comparative measurements of the two colossi of Argo.**

- 2 Temple, a view of the northern, broken colossus.
- 3 Temple, a view of the southern, unbroken colossus.

Merowe**G. 1 The house of 'Melek Chaous'.****XV (Gebel Barkal) 522**

- A. 1, 2 Pyramid 3, chapel, side wall, south, four registers, procession before queen.
- 3 Pyramid 3, chapel, rear wall, false door and bark above.

- 4 Pyramid 4, chapel, right wall, priest before queen and winged goddess.
- 5 As above, but left wall.
- 6 Pyramid 5, chapel, rear wall, bark above false door.
- 7 As above. Also Great Temple, Sanctuary, figure of Nowalli.
- 8 Pyramid 5, chapel, left wall, prince before three registers, censures before king and divinities.
- 8a Pyramid 5, chapel, part of a relief.
- 9 As 8 above, but right wall.
- 10 Pyramid 6, chapel, right wall, Yetaretey before Queen Naldamak and goddess.
- 11 As above, but left wall.

Temple B 300

- 12 Details of Bes and Hathor columns showing text and inscriptions.
- 13 Third Hall, texts from pillars.
- 14 Third Hall, south wall, Taharka before Onuris and Tefnut.
- 15 Third Hall, west wall, Taharka with mother Abar before Amun Re and Mut.
- 16 Third Hall, north wall, king before Hathor. Entrance to Central Sanctuary, doorway; and north wall, king before Mut.
- 17 Third Hall, east wall, Taharka and Queen Tekahatamani before Amun Re and Mut.
- 18, 19 Central Sanctuary, west wall, king before Theban Triad, Amun Re and Horus.
- 20 Central Sanctuary, south wall, Onuris and Nefertem on either side of door.
- 21 Central Sanctuary, east wall, king before five divinities and crio-sphinx.
- 22 West Sanctuary, west wall, king with Mut before god, and before Onuris Shu.
- 23 West Sanctuary, east wall, three scenes of king before divinities.
- 24 West Sanctuary, south wall, king embraced by god.
- 25 East Sanctuary, south wall, goddess before Horus-name of king; west wall, Thoth before six divinities.

Temple B 700

- 26 Pylon, west wing, crio-sphinx and Queen Khalesi below.
- 27 Pylon, west wing, three registers, priests and royal ladies.

Great Temple B 500 (unless otherwise stated).

- 28 Second Pylon, south side, Meroitic battle-scene.
- 29 Second Pylon, north side, horse from battle-scene.
- 30, 31 Sanctuary, altar of Taharka.
- 32 Sanctuary, west wall, representation of altar of Taharka; north wall, five gods in procession.
- 33, 34 South-west of temple, bound captives round base of dais.
- 35 Hall, west side, central column, detail of Bes and 'Nile gods' in binding the *ma*-symbol scene.

- 36 Inner Court, west wall, women with arms raised, etc.
- 37 Exterior, relief colossal head of Amun Re.
- 38 West wall, Inner Court(?), remains of reliefs.
- 39 Inner Court(?), priests with offerings, cartouches of Piankhe etc.
- 40 Destroyed temples 1100 and 1200, lion of Amenhotep III (British Museum 1).
- 41 Pyramid 4, chapel, west wall, representation of a shrine.
- 42 Altar from Merowe with cartouches of Piankhe. Inner Court of Great Temple B 500, colossal statue of Sopt as hawk (Berlin Museum 1622).
- 43 Pyramid 6, chapel, Meroitic cursive text above Yetaretey.
- B. 1a Folder, annotated by Salt, containing plans of Gebel Barkal.
 - 1 Great Temple B 500, plan.
 - 2 Temple B 300, plan.
 - 3 Temple B 200, plan.
 - 4 Temple B 600 and B 700, plans.
 - 5 Temple B 800, plan.
 - 6 Great Temple B 500, plan and section of altar of Taharka.
 - 7 Plan and section of an altar base.
 - 8 Plan showing position of 'Prudhoe' lions.
 - 9 North pyramid group, plan.
 - 10 South, and part of East pyramid group; plan and section of pyramid 9.
 - 11 North group, pyramids 1-5, chapels, plans.
 - 12 Pyramids 2 and 3, section.
 - 13 **Nelle el Gazalle**, plan of Coptic church.
 - 14 Pyramids 1-6, chapels, plans; pyramids 2 and 3, sections.
 - 15 North group of pyramids, plan.
 - 16 Key-plan of B 300 to show position of Ricci's drawings (Salt).
 - 17 Temple B 300, plan.
 - 18 Great Temple B 500, plan.

Gebel Barkal, various.

- C. 1 Remains of Temple B 800(?).
- 2 Interior of Temple B 300, view.
- 3 Exterior of Temple B 300, view.
- 4 Temple B 500, view.
- 5 South group of pyramids, view.
- 6 North group of pyramids, view.
- 7 North and South groups of pyramids, view.
- 8 Temple B 700 and pylon, view.
- 9 Exterior of B 300 with B 700 and B 800 in the distance, view.

10 General view of the mountain of Gebel Barkal and the ruins surrounding.

11 **Nelle el Gazalle**, view of Coptic church.

XVI (Nuri-Meroë)

Nuri 556

A. 1 Plan of pyramid field.

2 View of pyramid field.

Meroë 557

B. 1 Pyramid N 1, chapel, left wall, upper register, funeral procession.

2 Pyramid N 1, chapel, right wall, priest and erecting Osiris-symbol.

2a Pyramid N 2, relief from chapel of Amanikhabale.

3 Pyramid N 5, chapel, left wall, judgement scene.

4 Pyramid N 6, pylon, outer face, queen spearing captives on each wing.

5 Pyramid N 7, chapel, right wall, priest and three registers of scenes before king, queen, and princess.

6 Pyramid N 11, outer pylon, outer face, Horus with dog.

7 Pyramid N 11, second court, left wall, bulls led by gods, and captives below.

8 Pyramid N 19, pylon, south wing, king smites prisoners.

9 Now recatalogued as Gebel Barkal XV. A. 8a.

10 Plan of part of pyramid field, North Group.

11 Plan of part of pyramid field, South Group.

12 Plan of part of pyramid field, West Group.

13 Plan and section of pyramid N 18.

14 North group, list of orientations of pyramids.

15 Inscriptions from Meroë.

16 View of pyramid N 18.

17-18 View of North group of pyramids.

19-20 View of West group of pyramids.

21 View of North and South group of pyramids.

22 View of South group of pyramids.

XVII (Wadi Banat-Naqa)

Wadi Banat 568

A. 1 View of temple.

2 Figure with rope from exterior of temple.

Musawwarat es Sufra 569

B. 1 Great Temple, column.

2 Great Temple, column with king conducted by Thoth and divinities. Column with boy dancers on shaft.

3 Great Temple, column-base with full-face divinities. Column, king before Horus as child on lotus, Khons, Anukis.

- 4 South East Temple, interior, north-east wall, remains of scene, king and divinities.
- 5 South East Temple, column 1 (north-east row), two registers of scenes.
- 6 South East Temple, column 2 (north-east row), two registers of scenes.
- 7 South East Temple, column 3 (north-east row), Bes holding gazelle.
- 8, 8a Graffiti at Musawwarat.
- 9-10 Great Enclosure, plan.
- 11 South East Temple, plan.
- 12 South East Temple, view.
- 13 Small East Temple, view.
- 14 Northern Temple, view.
- 15, 16 Great Temple, view.
- 17 Recatalogued as Meroë, XVI. B. 2a.

Naqa 580

- C. 1 Lion Temple, pylon, east face, relief of king.
- 2 Lion Temple, pylon, west face, relief of queen.
- 3 Lion Temple, pylon, south face, lion-headed snake.
- 4 Lion Temple, exterior, south wall, royal family before five gods.
- 5 Lion Temple, continuation of 4 above. Pylon, west face, lion-standard and bound captive.
- 6 Lion Temple, exterior, west face, triple-headed Apedemak with king and queen (left), king and prince (right).
- 7 Lion Temple, exterior, north face, king, queen, and prince before Isis holding captives.
- 8 Four goddesses from same relief (7 above).
- 9 Great Temple of Amun, plan.
- 10 Lion Temple and Roman kiosk, plan.
- 11 Small East Temple and another structure, plan.
- 12 Plans of site.
- 13 Birth House, view.
- 14 Small East Temple, view.
- 15 Great Temple of Amun, view.
- 16 Lion Temple and Roman kiosk, view.
- 17 Roman kiosk and Lion Temple, view.

XVIII Nubian Forts etc. 590

- A. 1 Fortress of Diffar, view.
- 2 Fortress of Hetani, view.
- 3 Fortress of Tinari, view.
- 4 The two fortresses of el Kab, view.

- 5 Riverine landscape view of Sabaloka Gorge.
- 6 Recatalogued as Sai XIV. B 1a.
- 7 Recatalogued as Gebel Adda XII. A. 24.
- 8 Recatalogued as Wadi Omke XII. C. 15b.
- 9 Fortress and monastery at Shelfak or Uronarti.
- 10 Recatalogued as Sahdab X. A. 4.
- 11 Unidentified village and minaret on river.
- 12 Unidentified river landscape at 'Amlouk'.
- 13 Fortress and village of Khandak, view.
- 14 Town of Sennar, view.
- 15-19 Riverine landscape views in the Sabaloka Gorge.

Material relating to Nubia and the Sudan 597

- 1 Bankes' notes on places to visit in Nubia, 1815.
- 2 List of Nubian sites made out by Burkhardt for Bankes, 1815.
- 3 Travel notes made by Bankes on his first journey, 1815. Aswan-Ibrim.
- 4 A list by Linant of his drawings.
- 5 View of the cataract at Elephantine(?) from above list?
- 6 Salt's list of Linant's drawings from 1821-22, as taken back to Bankes.
- 7 The Pasha's pet giraffe at Sennar.
- 8 Studies of 7 above.
- 9-15 A series of seven drawings of scenes of camp and village life in Upper Nubia (central Sudan).
- 16-18 Three watercolour studies by Linant of Nubian figures.
- 19-22 Four small sketches of Nubian figures by Linant.
- 23 Two Nubians, by Bankes.
- 24 Unidentified Nubian landscape by Bankes.

THE CATALOGUE OF THE DRAWINGS

DABOD

VI. A. 1a

An unfinished groundplan of Dabod Temple.

PM, Omitted.

Pencil, slightly stained.

A stiff folded sheet which has been used as a folder and marked by PM in ink, 'Folder VI, Section A'.

44.5 x 59 cm.

An unfinished outline groundplan of Dabod temple. A scale is measured, bottom left, in Ricci's hand.

VI. A. 1

Forecourt relief scene, Dabod Temple: Augustus offers a field to Osiris and Isis.

PM, 3 (12)

WM 1814

Grey ink over pencil.

22.5 x 18.4 cm.

An ink drawing by Ricci of a relief from the Roman Forecourt. The emperor is shown making an offering to the gods Osiris and Isis; all the figures are standing. The drawing occupies the lower half of the paper. In the drawing the cartouches over the offered hieroglyph representing a field are shown blank but numbered '1' and '2' above the drawing. The position of the scene on the wall can be seen in Priego and Martin Flores 1992, 37 (upper).

The faint diagonal pencil line in front of the king represents the break in the stone marking the line of the original chapel. The text shows some omissions and inaccuracies in copying but also sections missing or differing from Roeder 1911. The front leg of the king and rear leg of Osiris and all other hands and feet are shown, as is the upper section of a column of text behind the figure of Isis and the top of the altar in front of the king; these are all missing in Roeder. (See Appendix B)

VI. A. 2

Forecourt relief scene, Dabod Temple: Augustus offers food to Amun and Mihos.

PM, 3 (13)

Black ink over pencil; hieroglyphs and some details in pencil. Small hole, slightly stained.

17.5 x 25 cm.

A partially inked drawing (possibly by Ricci from the style of numbering, but the black ink and fine style suggesting Beechey) of a relief from the Roman Forecourt. The emperor is shown making an offering of food to the gods Amun and Mihos; all the figures are standing. Amun here is shown with a ram's head, and Mihos, the lion-god originating from Leontopolis in the Eastern Delta, with a lion's head. The title in pencil, bottom right in Bankes' hand, is 'Debod Portico'. The cartouches are blank, marked '1' and '2' and the diagonal line in front of the king represents the break in the stone marking the line of the original chapel. See VI. A. 31 for a view showing this scene which is on the west wall of the portico, and Priego and Martin Flores 1992, 37 (lower), for a reconstruction of the scene on the wall.

The style of the drawing is quite accomplished, and it is drawn with fine black ink lines but the hieroglyphs are roughly drawn in pencil with some omissions and inaccuracies. (See Appendix B)

VI. A. 3

Left: Forecourt relief scene, Dabod Temple: Augustus offers two(?) vases to Thoth.

PM, 3 (13) Right: Forecourt: lintel above north doorway. PM, 3 (14)

WM 1814

Mainly pencil with small section inked. Small hole, slightly stained.

22.5 x 37 cm.

A preliminary sketch of the scene in which only a small section is finely inked over in black. As these parts are quite accomplished and given the annotation it is probably by Beechey.

The emperor is shown offering what are likely to have been two vases to Thoth, although only one hand and one pot are shown; both figures are standing. The scene occupies the lower half of the paper. Top right, above the drawing, in pencil, is a separate cartouche of Caesar Augustus, and next to it in Bankes' hand, 'Mr Beechey'. Over the king, within the scene, are blank cartouches, marked '1' and '2'. The hieroglyphs are roughly sketched with some omissions. See Priego and Martin Flores 1992, 37 (lower) for the position of this scene and lintel on the west wall of the portico. PM, mistakenly, gives the lintel as that of the south doorway (11). This wall became the facade of the building once the outer sections had been destroyed.

The lintel being symmetrical, only the right side of the winged sun disk and the left side of the hieroglyphs have been drawn. (See Appendix B.)

VI. A. 4

Three trussed animals. Forecourt relief scene, Dabod Temple.

PM, 3 (12)

Black ink over pencil.

20.5 x 12.5 cm.

A drawing of a detail of the wall relief shown in VI. A. 5. A gazelle, an oryx and an ox (as identified by Roeder) are shown trussed, with forelegs and heads dismembered. All the carcasses are shown at slightly different angles. In Ricci's hand, top right in ink, 'Debode', and bottom right, upside down, 'Dockj'.¹

Bankes notes in the Bankes Album, II, 21, that it is 'remarkable that in the sacrifices the head and shoulder seem to be cut off and offered apart'. He compares this practice to the shoulder being 'the part of honour with the Jews' in the story of Saul.² Bankes was correct in thinking that the Egyptian practice was to butcher the animals rather than sacrifice them, and then to use certain of the parts for offerings.

VI. A. 5

Right: Forecourt relief scene from Dabod Temple: Augustus offers trussed animals to Isis. PM, 3 (12) Left: lintel (destroyed) over south doorway, and uraeus on and twined around papyrus stalk on left jamb. PM, 3 (11)

WM 1814

Grey ink over pencil, slightly stained. The sheet previously folded lengthways.

22.5 x 37 cm.

An ink drawing by Ricci of the reliefs from the Roman Forecourt. The emperor offers three sacrificed animals to the goddess Isis; both figures are standing. The drawing occupies the left of the lower half of the paper; '1' and '2' are written over the drawing above the completed cartouches in front of the figure of Augustus; '2 1/2', '10 1/2', '7.9.6.' in pencil at the top left of the sheet. Two horizontal lines of hieroglyphs are faintly sketched in pencil over the drawing on the right. Verso: 'Bett el Wally', in pencil, in Ricci's hand. The sacrificed animals are shown in detail in VI. A. 4. See Priego and Martin Flores 1992, 37 (top) for the position of the scene and lintel on the west wall.

The lintel displays a winged sun disk over a single horizontal line of text. On the door jamb, the uraeus cobra on top of the petalled bud capital of a slender column around which its body is twined. Only a fragment of the jamb now remains.³ (See Appendix B.)

VI. A. 6

Forecourt, Dabod Temple, two relief scenes in which the emperor Augustus makes offerings to the gods.

PM, 3 (8)

¹ 'Dockj'; apparently Ricci's version of Dakka.

² Bankes Album, II, 21.

³ Roeder 1911, pl. 41 (b).

Very fine black ink line over pencil, stained.

16 x 44.5 cm.

A fine drawing of reliefs from the Roman Forecourt. Right: Augustus offers image of Ma'at to Amun-Re and Mihos. Left: Augustus offers incense and libation to Osiris, Isis and Horus.

Along the top of the sheet in Bankes' hand in black ink, 'Debode Portico height of sculpture inclusive of top & bottom lines 4.2 from bottom line to pavement 4.2. Total length 13.10. Smaller compartment 5. plain relief, no colour'. A scale is marked and seven odd hieroglyphs are sketched in pencil over the drawing. Two horizontal pencil lines have been used by the artist to align the heads and the shoulders of the figures. There is a corrective note, 'ought to be [nearer?]' in pencil over the drawing to the right and the three columns of pencilled hieroglyphs at the far right of the drawing have been moved slightly to the left when they have been overdrawn in ink.

Verso: bottom left, upside down, very faintly in pencil in Bankes' hand, 'from ground - 4 2 - height 4 2 - length 13.10.'.

This drawing is in a much finer style than VI. A. 1 or 5, with extremely accomplished and artistic hieroglyphs. Every distinguishing stroke is shown, and missing hieroglyphs are indicated by hatching an area appropriate to their size; altogether a very sophisticated copying technique. The faces of the figures are also finer, and the bodies less squat than VI. A. 1 or 5, therefore probably by Beechey. The drawing of this scene is a unique and important record of the detail in the reliefs and also of the hieroglyphic texts, of which only a small section have been preserved in Lepsius' record.⁴ Gau, pl. 6 (F), records the scene but not the text, only indicating its position. (See Appendix B.)

VI. A. 7

Forecourt, intercolumnar walls, four relief scenes of Augustus, Dabod Temple.

PM, 3 (1), (2), (3), (4).

Pencil, slightly stained. Sheet previously folded lengthways.

25 x 42 cm.

Four small fine pencil sketches of the four scenes from the exterior intercolumnar walls of the Roman facade, now destroyed. The scenes are: Augustus adores Amun, PM, 3 (1); Augustus offers image of Ma'at to Osiris, PM, 3 (2); Augustus offers vase to Isis, PM, 3 (3); Augustus stands before Mihos, PM, 3 (4).

The drawing occupies the lower half of the sheet. No hieroglyphs are shown but some are indicated. All the annotations are by Bankes. Above the sketches is the title 'Debode' in grey ink. Below scene (1), 'rough stone' and above two columns of lightly indicated text in front of Isis, 'scratched'. Between scenes (2) and (3) 'Door' is marked and the scenes are shown in correct order. Over scene (3) two columns of lightly indicated text are marked 'scratched', and the two cartouches in front of the king are

⁴ Lepsius 1849, Text V (top).

marked, 'blank'. Around scene (3) the cornice over the frame of the scene is drawn. Rough stone blocks are drawn in below scene (3) and annotated under scene (1). This was the construction of the area below the scenes.⁵ According to Roeder, the facade, now entirely lost, only appears in the earlier records. He refers to Gau 1822; Lepsius 1849, Text V, 1; the photography of Du Camp (Maspero 1909, pl. 37) and Champollion 1844, I, 155.

Verso: 'Debode' is written twice in pencil.

VI. A. 8

Reliefs of Horus and Imhotep from the chapel of Adikhalamani, Dabod Temple, inner part of doorway from Forecourt.

PM, 4 (16), (17), (18).

Grey ink over pencil, uneven edges, slight staining.

18.5 x 23 cm.

An ink drawing, probably by Ricci, showing left: south door jamb, below lintel. Horus and inscription, PM, 4 (16). (Incorrectly given as north door jamb in PM.) Right: Imhotep and inscription on wall beyond the south jamb, PM, 4 (18). The drawing is in a similar style to VI. A. 1 and 5. A reconstruction of the doorway and its two jambs is given in Priego and Martin Flores 1992, 38, 39, although the decoration of the lintel is shown as blank.⁶ Some of the hieroglyphs shown in VI. A. 33 are those on the lintel which Lepsius places over this doorway.⁷ There is however some doubt as to the correct position of this lintel as Daumas states that its position on the east door of the chapel is its 'position actuelle, certainement inexacte'.⁸

Imhotep was considered by the ancient Egyptians to have been the architect of the step pyramid complex of King Djoser of the Old Kingdom and was later regarded as a sage and deified. (See Appendix B)

VI. A. 9

Chapel of Adikhalamani, Dabod Temple. Scenes from west wall.

PM, 4 (19)

Grey ink over pencil, uneven edges, staining.

WM 1816

27 x 37.5 cm

⁵ Confirmed by Gau 1822, pl. 4 (C).

⁶ Priego and Martin Flores 1992 does not give the source of this reconstruction.

⁷ Lepsius 1849, Text, V, 5.

⁸ Daumas 1960, 23.

A fine drawing on a small scale by Ricci of the entire relief decoration of the west wall showing two registers with four scenes in each (see Priego and Martin Flores 1992, 41, for the restoration.)

Upper register: King offers bread to Isis, image of Ma'at to Re-Harakhti and Wepset, *wadjet* eye to Horus and Hathor, and collar to Osiris and Isis. Lower register: King offers collar to Isis, *wadjet* eye to Min and Nepthys, food to Harpocrates and Nekhbet, and incense and libation to Osiris-Onnophris and Isis. Adikhalamani is making various offerings to Egyptian gods and goddesses who are seated in the upper register and standing in the lower register. Above the scenes is a decorative frieze of repeated *kheker* signs and below the scenes runs a decorative dado of repeated groups of lotus buds on long stalks. Only two of the *kheker* signs are shown, but '57' is in pencil in the gap recording the actual number. The first pair of cartouches in the top register left are fully drawn and marked '1' and '2'; subsequent cartouches in that register are left blank and marked '1' and '2'. In the lower register the first and last pairs of cartouches are fully drawn while the middle pairs remain blank. All these pairs are marked '3' and '4'. In Ricci's hand in English, over the drawing, is '1. all the names repeted [sic]'. Below the drawing, Ricci's title 'Ma...' (crossed out) and then 'Debode'.

Verso: faintly in ink, 'Debode'. (See Appendix B)

VI. A. 10

Granite monolithic naos from the Sanctuary, Dabod Temple, showing standing Nile-gods bending the *sma*-symbol.

PM, 5 (23)

Grey ink over pencil, stained.

29.5 x 22.5 cm.

This is a fine, clear, drawing of the larger (now lost) of the two shrines which Bankes found standing in the Sanctuary.⁹ The hieroglyphs appear to be shown in full, including the two vertical columns on either side of the opening. These include, left: a small square cartouche and two larger cartouches of a Ptolemy and one of a Cleopatra; right: a cartouche of a Ptolemy and a Cleopatra. On the left, the descriptive epithet and the cartouche (the first signs of which have been incorrectly copied as a winged sun disk) appear to be of Ptolemy VIII, Euergetes Tryphon.¹⁰

'Gartas' is written in pencil in Ricci's hand over the drawing. To the right of the drawing; '30' (?) against the top winged sun-disk, '5[?]1' against the one below it, and '49' against the upper one on the base section of the naos. (These figures may refer to the number of vertical indentations behind the pattern of feathers.)

⁹ The drawing has been published in Usick 1996, 33, pl.1.

¹⁰ For the identification see von Beckerath 1984, 290, no. 8, H1 for the epithet (confirmed by Lepsius 1849, 4, 39b who gives the epithet as being of Ptolemy IX, Euergetes II. However Euergetes II is now known as Ptolemy VIII, Euergetes II), and von Beckerath 1984, 291, no. 8, T for the cartouche.

The early nineteenth-century travellers¹¹ noted the unusual presence in the sanctuary of two of these shrines of a broadly similar design, the larger of which showed standing 'Nile gods' (now known as fecundity figures) and occupied the centre of the rear of the sanctuary, while the smaller, showing kneeling 'Nile gods', was placed to its north side.¹² Some time between 1821 and 1827 the larger shrine disappeared and the smaller one now occupies the centre of the sanctuary in the reconstructed temple in Madrid. This drawing provides apparently for the first time a complete illustration of this larger, lost shrine which includes its full hieroglyphic inscription.

The two problems concerning this shrine are the identity of the Ptolemaic ruler who dedicated it, and the mystery of its disappearance. The answers to these two questions are linked in a quite extensive study made by Roeder. The names of various Ptolemies had been ascribed to the shrine by different travellers, and the situation is further confused by the changes that have taken place in modern times in the identification of the names of Ptolemaic rulers. The shrine itself was considered to have been smashed, or perhaps to have been removed to some museum.

Roeder attributes the shrine to Ptolemy IX, partly on the basis of Wilkinson's evidence (which Roeder himself shows to be not entirely correct) but mainly by identifying its missing remains as those of the three red granite fragments¹³ which he found on the east bank at Gamli, also known as Sahdab, some 22 km south of Dabod and on the opposite bank of the river. However, from a careful comparison between the photographs of the fragments and this drawing, there appear to be significant differences between them which show them not to be the same shrine.

- 1) On the drawing, against the upper cornice containing the winged sun disk, '51' is marked and 52 indentations are shown, whereas the fragment appears narrower with only 40 indentations at that point.
- 2) On the upper part of the shrine, the horizontal text either side of the lower winged sun disk contains additional hieroglyphic signs in the drawing.
- 3) On the base of the shrine, horizontally either side of the lower winged sun disk, the drawing again shows more hieroglyphic signs than are either shown or there is room for on the fragment.
- 4) In the drawing the upper loop of lotus stalks reaches the top of the scene, the artist has deliberately moved the finished ink line into this position from his first pencil sketch where it is shown slightly lower. The fragment shows a considerable gap between the loop and the top of the scene.

One possible reason for the confusion may be that Gau's published architectural drawing, made within months of the Bankes drawing and otherwise identical to it, shows a few hieroglyphs but not all, and these appear to agree with the text on the fragments. The fragments at Gamli seem to be those of a separate red granite shrine from the temple there. Bonomi, who visited this ruined temple in 1827 reported seeing a red granite shrine.¹⁴

In support of this theory is that certain untitled drawings in the Bankes Albums, previously attributed by Porter and Moss to the shrines of Dabod, (PM 5, 23) appear instead to be drawings of the

¹¹ Roeder 1911, 26, gives a list of these, with their comments.

¹² For the smaller shrine: Roeder 1911, I, 92, §241.

¹³ Roeder 1911, I, §314, 118, and II, pls. 48, 49.

Gamli shrine. One, attributed to the larger naos, is in fact part of a page of drawings of details from the temple at Gamli (Banks Album II, 24). The other, the broken-off upper section of a shrine of similar design, Banks Album I, 1, attributed by PM to the smaller shrine of Dabod, is associated with Gamli by its proximity in the Banks Album to an untitled drawing of Gamli temple on unusual and identical paper. The smaller shrine from Dabod was broken in two at some period.¹⁵ Gau and Banks show it still standing (in Gau it is leaning at an angle), while the unpublished Mss journal¹⁶ of John Hyde, who travelled with Banks on part of the 1818-1819 journey, records that at Gamli ‘...in the portion of this building that remains there is one of those monolithic temples of granite supposed by Denon to be the cage for the sacred hawks, it has been broken off about the middle...’

In this instance, the Banks drawing gives us a previously unrecorded text, new attributions for drawings in the Banks Album, and the identification of the fragments from Gamli as those of a shrine dedicated there by Ptolemy IX and Cleopatra.

Curiously, the uraeus frieze shown as intact by Banks appears to be broken in Gau’s drawing. Gau has a view of the larger naos in situ in his pl. 5, seen through the central doorway with the smaller naos to its right, leaning at a slight angle, and VI. A. 31 also shows a view of the larger naos in situ.

The title and the style of the drawing imply that the artist was Ricci. Why he should have titled it ‘Gartas’ is unclear; however as can be seen from other drawings, the titles given by Ricci are not always accurate, possibly because they may have been added some time after the drawing was made. (See Appendix B)

VI. A. 11

An envelope reused to sketch a mummy case and an inscription.

PM, 5

Ink and pencil, and having the impression of a seal to the envelope on black sealing wax, staining.

25 x 20.2 cm.

A rough measured pencil sketch identified by PM as being the mummy case of Hor, Guardian(?) of the Temple of Isis, son of Zeho, Late Period, found near Dabod. This appears to be the same mummy case as that drawn by Gau 1822, pl. 5, c, d. The drawing is in pencil with a few of the hieroglyphs inked in; probably by Banks.

Verso: the paper is a reused, folded envelope addressed to ‘William J. Banks Esq., Egypt’. The impression on the seal appears to be of a horizontal ribbon containing the word ‘FIDELITER’ over two upraised arms with the hands together clasping a jagged edged curved sword. It bears the initials CH(?). In pencil are neat copies of two Greek/Coptic(?) inscriptions and some measurements. (See Appendix B.)

¹⁴J. Bonomi, Mss diary entry for 15 October 1827 (quoted from PM, 39 under Sahdab, opposite Qertassi on the east bank, Banks’ ‘Gamli’ or ‘Gamlay’).

¹⁵From photographs of the restored shrine the break appears to have been straight across and about three-quarters of the way down, whereas the break in the Album drawing, II, I, is oblique and much higher.

VI. A. 12**Part of a wall at Dabod.**

PM, Omitted.

Rough pencil sketch, and some ink-marks.

21 x 25 cm.

A rough pencil sketch of part of a stone wall of about six courses of rough rectangular blocks. On the right is a figure in Turkish(?) dress seated on a block at its base, and, faintly, another figure seated on the top of the wall. In pencil by Banks at top left, 'Dabode N E[?] angle of the platform'; at left, '8 feet[?] high'; top right, 'Average of stones about 4 feet by 1 1/2'.

Verso: various rough pencil sketches including a hand and two figures, the upper part of a male figure with a wig or close cap, and a female figure with a crown having a sun disk and cow's horn. Both sides of the paper have been used for trial ink strokes.

None of the views of the temple facade show its stone platform protruding as here, and the description in the Banks Album, II, 18, of 'the wall of the great platform', says that the inner face was of rough stone which was concealed by earth laid against it. Probably Banks' 'platform' here either refers to part of the platform and causeway leading to the temple, rather than the temple itself, or to what he first considered an enclosure wall and then thought was the wall of a great platform on which the temple stood.

VI. A. 13**Relief scene from the central doorway in the west wall of the Forecourt at Dabod.**

PM, Omitted.

Pencil, stained.

22.5 x 18.5 cm.

Very faint rough sketches of the relief scenes around the broken doorway. The position of these reliefs on the doorway can be seen in VI. A. 31. On the left side of the opening, a standing figure of Horus, and below, with his head on the level of Horus' feet, the standing figure of a king. The section below this has what might be the tail and outstretched wing of a vulture, also, an *ankh* sign; in VI. A. 31 the other hieroglyphs are roughly shown. At the base is the head of a king wearing the white crown (in VI. A. 31 this is shown as the head and shoulders). On the right side of the opening only the upper section remains (confirmed in VI. A. 31) with part of two scenes of the king facing a god. Bottom right, in pencil by Banks, 'Dabod'; bottom left, 'bottom sculpture'.

Verso: some ruled pencil lines.

¹⁶ John Hyde Mss., 186.

VI. A. 14**Groundplan of the temple of Dabod with its three pylons.**

PM, 1

Watercolour with ink and pencil, some staining.

31.3 x 19.7 cm.

One of a series of elaborate plans with descriptions, made by Bankes, 1815. A fine, finished, stylised watercolour plan, mainly in blue. At the top left, a list of the dimensions is given in a neat script in black ink over pencil. It adds, 'Note. The proportions of the last [the mammisi] are ill represented in the plan'. The side rooms are also incorrectly represented but this has been realised later (see small correcting sketch, VI. A. 20). The description below the plan, written in the more elaborate calligraphy which Bankes adopted for these formal plans, reads; 'Ground plan of the Temple at Dabode. The wall of the Inclosure is constructed of large blocks of Stone. Neither the Propyla nor the Temple itself have ever been finished, the Capitals of the two outer Columns in the Portico remaining still in the rough, the Friezes not wrought & the hieroglyphic sculptures very few, excepting only in one chamber marked A [the chapel of Adikhalamani] whose sides are wrought all over in very low relief. The two monolith Closets [naoi] or Cages of granite are marked in green. They are not companions'.

Some faint pencil measurements are also shown on the plan and the compass points show the arrow for north as a fleur de lis (part of the Bankes family heraldry). The rectangular enclosure line which forms a border to the drawing represents the actual enclosure wall of the temple and there is a forecourt indicated in front of the second pylon and a wall either side of the third (all these are also shown on Gau's plan, Gau 1822, pl. 2).

VI. A. 15**Elevations of the first pylon and profile of the larger naos from Dabod, and a longitudinal section through the temple.**

PM, 1

Ink and pencil, folded sheet, torn edges and staining.

25 x 42 cm.

Measured ink sketches, mainly annotated and probably drawn by Bankes, of the '1st propylon inside', 'outside ditto', 'profile of upper part of larger monolith', and 'slot in the roof of the 1st propylon'. Some faint, illegible, pencil notes and measurements to the right concerning columns seem to relate to a faint pencil sketch under two of the ink sketches. A few notes in English, e.g. 'Clear of the door', in Ricci's hand indicating a collaboration in making these plans.

Verso: a measured longitudinal section of the temple through its centre axis. Top left in ink, 'height of each step of staircase to the roof 5 1/4'. Along the top in pencil, a rather illegible note on similarities with Roman building methods. Marked on the section are; 'Roof of side chamber' and 'star

ceiling painted only'(on the chapel of Adikhalamani). Two separate measured sketches show the 'window' and 'same [i.e. window] on roof', and the naos is shown in the centre of the back wall of the sanctuary.

VI. A. 16

Measured elevations of the second pylon at Dabod and plan and description of a tomb.

PM, 1

Mainly black ink with some pencil, sheet folded in half, staining.

29.5 x 41 cm.

The sketches, annotated by Bankes and probably by him, include measured elevations of the inner and outer faces of the second pylon, the decoration of the cornice, and the positions of holes for door hinges and bars. At top left, 'Greek letters 1 1/2 high. 3 lie below on a fragment'.

Verso: various faint, rough pencil sketches by Bankes including one of a goat, and a plan of a tomb having three wide columned chambers separated by narrow entrances, marked 'Grotto dabode', and roughly noted below, 'Great chamber many bodies dried[?]... no bitumen[?] red vases'. A wall of the third chamber is marked as having a 'hole looking down into a further wrought grotto full of bones & vases some very large'. A large jar with handles is sketched as well as a column from the middle(?) chamber of the tomb, and also a niche, or doorway 'constructed block stone'(?).

VI. A. 17

Measured plans of the third pylon at Dabod.

PM, 1

Black ink and pencil, top edge torn, staining.

25 x 21 cm.

An unfinished rough ink sketch of a pylon annotated by Bankes.

Verso: Three separate measured ink plans by Bankes of 'Dabode', '3rd propylon'; the 'inner face', the 'outer face', and a 'section of the propylon to receive the door'.

VI. A. 18

Measured groundplans of the pylons at Dabod.

PM, 1

Black ink with some pencil, edges folded, torn and stained, ink smudges.

32.5 x 26.5 cm.

Various small neat sketches, all annotated by Bankes, include separate measured groundplans of each pylon and a sketch showing the relationship between the temple, pylons, causeway and quay. Top left is a Greek

inscription in pencil. The position of the hieroglyphs on the second pylon (the only pylon found by Bankes to be inscribed) is indicated. It is also noted that the levels of the second and third pylon rise higher than the pavement level before them and that there is a slight difference in the axis of the temple from that of the long 'causeway'. The construction of the stonework is also noted against the sketch of the first terrace; 'The whole two stones thick connected in the usual manner by dovetails let in.' The 'average size of stones' is shown.

Verso; A neat measured and annotated plan of the roof of the temple showing various 'chambers' on the roof; and a waterspout (for drainage of the roof). Also a rough pencil sketch of a tree, and some illegible pencil notes.

VI. A. 19

Various measured plans of parts of the temple at Dabod.

PM, 1

Mainly ink, with a few pencil additions, paper folded in half, staining.

31.8 x 43.8 cm.

Various measured and annotated ink plans annotated by Bankes of architectural details of the temple including: a measured section plan of the staircase leading to a 'chamber'; two sections of cavetto cornices, one marked 'cornish[sic] of the little chamber [the mammisi], tacked[?] on the s end of portico' the other marked 'frieze of temple', and small, rough pencil, measured plan marked 'on roof over stairs'. Also various very detailed measured sections, elevations and notes of the construction of the columns of the screen wall of the portico; now entirely destroyed. Also, a small measured plan of the 'coping of [?] of wall near 2d propylon'.

Verso: a large, detailed and well annotated, ink, measured groundplan of the entire main body of the temple, including: the position of the two naoi; the two small narrow chambers; a sketch of the pattern on the ceiling of the chapel of Adikhalamani marked 'star ceiling divided in compartments by bands in colours'. Also a separate small 'groundplan of the upper closet[?]', a measured elevation of the temple facade, a 'section of the closets'; and details of the 'openings of the windows'.

VI. A. 20

Plans of the temple of Dabod and a sketch of a king.

PM, 1

Ink and pencil, one edge torn and folded, staining.

21 x 25 cm.

A small ink sketch annotated by Bankes of the groundplan of the temple, excluding the mammisi but including the narrow chambers omitted from VI. A. 14 in order 'To correct the groundplan as to the relative

situation of the primitive temple with respect to the narrow closets that abut against it'. In the chamber next to the stairs is marked, 'on this wall the dial' (the diagram shown in VI. A. 24). The original structure (the chapel of Adikhalamani) is indicated by heavy black lines. In pencil are a column of measurements added together.

Verso: A very rough measured groundplan showing temple and pylons with the enclosure wall inked in and measured. Some illegible pencil annotations are by Beechey. Also, a pencil sketch of a king holding out a vase pouring liquid and also an incense burner on which are two heads; the latter so unusual a depiction it is probably hypothetical.

VI. A. 21

The temple roof and stairs at Dabod(?).

PM, 1

Mainly pencil, some black ink, staining.

21 x 12.5 cm.

A rough measured sketch plan annotated by Bankes of a temple roof, showing the stairs.

Verso; in pencil at top right, 'Ombos' (i.e. Kom Ombos); a very rough sketch plan of the roof(?) of a temple with some measurements; a one-line Greek inscription; and some illegible notes written in pencil referring to a 'spout', i.e. a waterspout on a roof.

VI. A. 22

The larger naos from Dabod.

PM, 1

Pencil, staining.

21 x 25 cm.

A very rough measured pencil sketch plan annotated by Bankes showing part of the lower section of the larger destroyed naos, 'total height 8'.

Verso: At top right annotated by Bankes, 'Dabode'. Two very rough measured plans of the (upper section?) of the (larger?) naos.

VI. A. 23

A section through the temple at Dabod.

PM, 1

Pencil.

21 x 30 cm.

A rough pencil sketch annotated by Bankes of a longitudinal section through the temple with a 'star ceiling painted' marked.

Verso: a small, very faint, rough sketch of the columns of the portico, being a continuation of the sketch of the section on the recto.

VI. A. 24

A diagram of a geometric symbol from Dabod and a relief of pennants flying from flagpoles from Karnak Temple, Thebes.

PM, Omitted.

Pencil, stained edges.

26 x 37.7 cm.

A drawing of a diagram of a circle with part of an inner circle bisected by lines. It is placed against two long horizontal lines with vertical divisions. Possibly a solar quadrant, or gnomon, drawn on the wall of the corridor adjoining the staircase.¹⁷ Some faint pencil measurements.

Verso: a faint, rough pencil drawing of four pennants flying from flagpoles and a brief illegible note of some measurements 'below bottom of sculpture'. This scene is not likely to be one from Dabod but is probably from a relief scene at Karnak showing the pylons of a temple with flagpoles and pennants. (see also VI. A. 25)

There is another drawing of the diagram and the vertical divisions, with measurements, in the Bankes Album, II, 16.

VI. A. 25

A diagram of a geometric symbol from Dabod and a relief of pennants flying from flagpoles from Karnak Temple, Thebes.

PM, Omitted.

Pencil.

38 x 25.8 cm.

The pennants are not identical to those shown in VI. A. 24. A profile of a pylon is shown with the section to hold a flagpole marked and a pole shown inserted. Four small sketches show different angles of (a detail of the construction?).

¹⁷ Priego 1992, 43.

Verso: the diagram shown on VI. A. 24. To the right of the diagram are Bankes' notes: 'S.W. temple Karnak, on peristyle 2d column left hand side...[rest of description illegible]'.

VI. A. 26

View of the temple of Dabod.

PM, 1

Watercolour, on blue paper.

10.5 x 23.3 cm.

A view of the temple and its pylons against the background of mountains and the Nile. It is taken from a point to the south side of the temple and gives a good idea of the remains of the enclosure wall on that side. The blue paper and style indicate the work of Bankes.

VI. A. 27

View of the temple of Dabod.

PM, 1

Pencil, slight staining. The paper has been folded.

25 x 56.8 cm.

A fine pencil sketch view, from the style and numbering by Beechey, of the temple and the second and third pylons seen from the south-east. Probably the preliminary sketch for the finished ink view VI. A. 28 as it is from the same angle, although not exactly identical. There are two figures shown by the ruined wall of the south tower of the third pylon. The first pylon is not shown. At bottom right, in black ink, '37', the number of the drawing.

Verso: some small pencil sketches including two capitals from the portico columns, a small landscape view of mountains, and rough drawing of part of one of the pylons(?).

VI. A. 28

View of the temple of Dabod.

PM, 1

Ink, slight staining. The paper has been folded.

25 x 67.3 cm.

A panoramic view of the temple by Beechey taken from a viewpoint to the south east and showing all three pylons. A highly finished, accomplished and artistic ink drawing using cross-hatching rather than wash for shading. Probably the finished version of VI. A. 27. Beechey has also annotated it in pencil with his

corrective notes. Written the other side up, in pencil, over the space between the first and second pylons; 'right side of 2nd propylon slopes too much - sides of mountains covered with sand - rock appearing through occasionally very dark - at the peaks particularly - ground sand with broken pottery and loose stones.'

The drawing shows very clearly the state of the temple and each stone is shown in detail, as are fallen blocks. Three blocks together which might be column drums are shown on the ground in front of the mammisi. The front section of the temple can be seen to be unroofed.

VI. A. 29

View of the temple of Dabod.

PM, 1

Pencil, signed and numbered, '9 Linant'. The edges are torn and stained.

27 x 48 cm.

A fine finished pencil drawing, signed by Linant, of a view of the temple and the second and third pylons from the north-east. A Nubian holding a spear and shield stands in the foreground. The construction of the enclosure wall with its large blocks of stone is clearly shown. The platform on which the temple stands is broken away at the north-east corner so that the description of the 'platform' in VI. A. 12 would not seem to be this platform.

It is neatly and carefully drawn but quite without the bold, vigorous lines of Beechey's work in VI. A. 27 and 28, and is by comparison a more flat and lifeless view.

VI. A. 30

View of the temple of Dabod.

PM, 1

Pencil, signed and numbered, '6 - Linant'. The paper has been folded and is partially torn along the fold.

23 x 42.5 cm.

A fine finished pencil view by Linant of the temple and pylons from the north-east, taken from a greater distance than the previous views. It shows Nubian houses erected against the exterior of the enclosure wall in front of the temple. In front of the houses are large storage pots and various figures. A turbaned man sits under the shade of a palm tree in the foreground left, and there are three figures to the right. Along the base, in pencil, the other way up, 'interieur Amada[?]'.

VI. A. 31

View of the interior of the temple of Dabod.

PM, 1

Pencil, Bottom right, 'copied from Mr Salt, WJB'

45.2 x 36 cm.

A fine and rather artistic pencil drawing showing the view through the central axis of the temple looking from inside the portico, through the central doorways into the chapel and through to the small vestibule and the sanctuary beyond, where the larger naos, now lost, occupies a central position. A turbaned figure is seated on the upper part of the wall where the temple has lost its roof, and two birds fly across above.

It is a similar line of view to that of Gau 1822, pl. 5, a, but taken from inside the portico rather than the chapel, so that only the single naos on the central axis is visible. The scheme of decoration of the west wall of the chapel can be seen. The drawing clearly shows the sloping line of the masonry, denoting the battered wall which originally formed the exterior of the chapel. This proved to Bankes that the chapel was built earlier than the rest of the temple, and he noted that 'at the front under the portico the figures have since been sculpted & carried across the joint'.¹⁸ The central doorway on the west wall of the interior of the portico is broken but shows a torus moulding with winged sun disk and the remains of the relief scenes around the doorway. At the top left of the doorway, on the jamb, is the scene sketched in VI. A. 13 of the king facing right, his head on a level with the feet of Horus who faces left. Below this two columns of hieroglyphs are only indicated, although some signs can be read. Under this is the remaining head and shoulders of a king wearing the white crown with uraeus; this is also sketched on VI. A. 13. On the right jamb only the top section remains, showing two scenes. On the left, the king stands facing left towards the broken half of the scene. On the right, two standing crowned figures face each other. A column of hieroglyphs is indicated between them. Only the central part of the west wall is shown; the relief scene on the left corresponds to VI. A. 1, and that on the right to VI. A. 2.

Bankes has noted that the drawing is copied from Salt.

VI. A. 32

View of the temple of Dabod.

PM, 1

Pencil, lower edge uneven. Bottom left, 'Copied from Mr Salt'.

35.5 x 45.5 cm.

A fine pencil drawing within a pencil border annotated by Bankes as being by Salt. It is a view taken from a point to the north of the portico looking back across the three pylons to the Nile beyond. The remains of walls inside the enclosure wall and the position of the temple in relation to the river can be seen. The style is similar to that of VI. A. 31. Under the drawing Bankes has written, 'The buildings a little too faint[?]'. A figure is shown seated on a loose block in the foreground while another stands in front of the second

¹⁸ Bankes Album, II, 18.

pylon and a third against the enclosure wall in front of the temple. A small section of a ruined wall of rough blocks abuts the enclosure wall at 90 degrees, on a line with the front of the temple.

VI. A. 33

Details of hieroglyphs from Dabod.

PM, 4 (16)

WM 1813

Pencil, sheet folded widthways, slightly torn along the fold.

22.5 x 18.5 cm.

Top right, annotated by Bankes, 'Dabode over door inside'. According to PM these hieroglyphs are from over the inside of the inner part of the door to the chapel, as shown in Lepsius 1849, Text, V, 5. (However see VI. A. 8 for Daumas' opinion.) (See Appendix B)

WADI GAMR and ABISKO

VI. A. 34

Above: rock drawings and texts. Below: a small landscape.

PM, 6

Pencil, stained.

31 x 25.5 cm.

Various small sketches, apparently by Beechey since the annotations are in his hand. At top right, 'on rock' are from left to right: a text of Amenemhat; a doorway-shaped niche with the measurements of its opening marked '9 ³/₄' (the width?), '[...?] 1-2' for the height of its interior space, and '43' (?) against the lintel; two quadrupeds, one horned, with a crescent between them; another hieroglyphic text. Below this are, at left: two donkeys, and at right: a small mound with two tunnel-like openings. Inside the mound is written 'inwards', and to the right of the mound, '2 stone sarcophagi'. The lower half of the paper has a small landscape sketch within a border showing the Nile bank with a sheltered ox-drawn water-wheel and a boat on the river in the foreground. The colours are noted.

This inscription, which PM gives as being from near Abisko, was actually found by Curto¹⁹ to be further to the south, between the coordinates 122 and 123, R.6, near T 13 (see Curto et al. 1973, Fig. 6).

¹⁹ Curto et al. 1973, 16; at 14 also discusses the inexactitude of the location of other Egyptian objects in this area as described by Weigall 1907 and others. However, on the basis that Roeder 1911 refers to three blocks of a naos from Dabod having been found 20 km away Curto suggests that one should not be surprised to find that other pieces may have been moved. (But see VI. A. 10 which shows that Roeder was incorrect in this assumption).

In the Bankes Album, II, 22, Bankes noted 'a tower of brick on the hill... just below are the quarries. a small tomb with 2 stone mummy cases laid head inwards, a niche in surface of rock over a natural cave & a few hieroglyphs asses & a bull scratched probably [since?] on the rocks. a poor village of a few hovels below'. (See Appendix B)

QERTASSI

VI. B. 1

Description of Qertassi by Bankes.

PM, 6

WM 1809

Brown ink, sheet folded in half.

31.7 x 40 cm.

Bankes notes the following: The antiquities of 'Gartaasi' include an open peripteral temple set up on a knoll; a picturesque monument visible from some distance away. 'Six columns only remain', the rest have disappeared entirely. Bankes doubts they ever existed since there is 'no depth of soil nor any great accumulation of rubbish'. Like the kiosk at Philae, the 'details' were never completed. The ornament shows 'an unusual taste and delicacy', particularly the capitals, which he describes. One column shaft contains 'a compartment with two figures slightly wrought' but this is the only 'hieroglyph sculpture'. It is the only kiosk to contain the remains of a roof and shows that kiosks were without a 'sekos' (sanctuary) and roofed. Others of this class of temple are on the roof at Dendera; at Philae (a large one and a smaller in ruins); and perhaps one at 'Kalapshe' (Kalabsha). He describes their characteristics and concludes that the 'Isiac' (Hathor-headed) capitals denote they were all dedicated to the same worship. Their lightness and elegance contrasts with Egyptian buildings in general 'and were perhaps some of the last that were erected'. He gives the measurements.

'The second object of curiosity at Gartaasi is the quarries', remarkable for 'the number and fullness of the Inscriptions which they contain' which are engraved around 'a small tabernacle' with 'a rich and elegant frontispiece'. (See Roeder 1911, II, pl. 67ff. for the inset sculpture and Greek inscriptions which record donations of offerings from the time of emperors including Marcus Aurelius and Gordian.) Busts, set in semi-circular niches are 'in the Roman costume with the emblems of Egyptian priesthood or divinity'. The whole is coarse but solid. 'There are a few small ordinary sepulchres in the rock close behind it'. He corrects Mr. Hamilton's view that Moddér(?) was the only example of 'rock excavated for the purpose of religious worship'.

He also describes the enclosure and structures (see VI. B. 24) which he surprisingly fails to recognise as a fortress. The description is written neatly and legibly, and spaces have been left blank for some details to be added later (for example to insert the latest date he had found for the inscriptions). He has amended the style of the text by crossing out words and substituting others and it therefore has the appearance of a careful piece of writing rather than notes. The rather elaborate formalised writing, with its

calligraphic capital 'G', matches that used in the 1815 descriptions on the finished groundplans VI. A. 14 (Dabod) and VII. A. 31 (Qertassi). The watermark, the style of the prose, and its finish, also indicate this description having been made 1815.

VI. B. 2

Groundplan of the temple of Qertassi.

PM, 6

Black ink over pencil, sheet folded in half widthways.

25 x 41.5 cm.

Title, 'Gartaas'. Only part of the groundplan of the kiosk is drawn in ink and measured, the rest is roughed out in pencil. The plan appears from the annotations to be by Bankes. A separate small ink sketch appears to show the dimensions of a right-angled wall running around two sides of the temple 'about a foot from the line of the end of temple'; probably the base of the temple platform. Another line represents part of the wall on a third side of the temple.

VI. B. 3

Groundplan of the temple of Qertassi.

PM, 6

Black ink and pencil, stained.

19 x 21 cm.

A very rough, ink outline sketch of part of the groundplan of the kiosk with two lines probably indicating the base of the temple platform. In ink, an illegible heading.

Verso: very rough pencil sketches of two details of a groundplan, with measurements. All apparently by Bankes.

VI. B. 4

Groundplan of the temple of Qertassi.

PM, 6

Black ink and pencil, corner torn off.

21 x 25 cm.

A rough pencil sketch of a groundplan of two sides of the kiosk; a small section is inked in and measured in detail by Bankes.

VI. B. 5**Details of a column from the temple of Qertassi.**

PM, 7

Black ink over pencil, sheet folded lengthways.

25 x 42 cm.

Title, top right, 'Gartaas'. Careful measured and annotated ink diagrams of an elevation and profile of a column and its capital, giving details such as the number of 'flutes' on a petal. Two measured sketches of the 'Bases on the Exterior (In the interior none as at Philae) the lower part is rough...'

Verso: slightly different and rougher version of the same, and a detail of part of the capital. Apparently all by Bankes.

VI. B. 6**Details of a column from the temple of Qertassi.**

PM, 7

Black ink and pencil, staining.

25 x 21 cm.

Diagram in ink over pencil of the elevation of a column with annotations and measurements in pencil by Bankes. A detail of a column is sketched roughly in pencil and measured. A rougher version of VI. B. 5, apparently also by Bankes.

Verso: rough measurements written in pencil where the ink outline of the recto shows through the thin paper.

VI. B. 7**Details of a Hathor-headed column from the temple of Qertassi.**

PM, 7

Black ink with pencil additions, some staining and ink smudges.

25 x 21 cm.

A fine, ink over pencil, detailed, annotated and measured diagram by Ricci of the elevation of the column. Various columns of measurements are added together in pencil and ink.

The figures and the hand, although written in English, belong to Ricci, and this would account for the spelling of 'Deameter' for diameter. With no relief scenes to draw at Qertassi, it seems he helped out with the plans.

VI. B. 8**Details of a Hathor-headed column from the temple of Qertassi.**

PM, 7

Pencil, stained, edges folded and torn.

25 x 21 cm.

A very rough pencil preparatory measured sketch for VI. B. 7. and the hand being similar, also by Ricci.

Verso: another very rough measured sketch of the same.

VI. B. 9**Details of a capital from a temple column at Qertassi.**

PM, 7

Black ink over pencil, staining, edge torn.

25 x 21 cm.

Diagram in ink over pencil of the elevation of a column and capital from the kiosk. Annotated and measured by Bankes. A similar diagram to the sketch of VI. B. 6 but this showing a different form of floral capital. Also two small sketches: one of the 'Great roof-stone'; the other a profile of what seems the cornice of the roof stone.

Verso: rough measurements written in pencil where the ink outline of the recto shows through the thin paper; several other rough, scribbled measurements.

VI. B. 10**View of the temple of Qertassi.**

PM, 7

Pencil, sheet folded in half widthways, slight staining.

26 x 38 cm.

A small, neat, pencil sketch of a view of the kiosk by Linant, occupying the upper half of the sheet. Apparently a preparatory sketch for VI. B. 13.

Taken from the west side looking across the Nile to the further bank. A tiny sketch detail of stonework occupies the other half of the sheet.

VI. B. 11**View of the temple of Qertassi.**

PM, 7

Pencil, staining. Holes at the left edge might indicate that this sheet, which has been folded, was torn from a sketchbook.

19.5 x 27.5 cm.

A small, rough pencil sketch of a view of the kiosk from the south-west. The style is cruder than that of VI. B. 10 and a heavier, darker pencil line than normally used by Linant although the sketch-pad sheet, verso number and sketches appear to be his.

Verso: two faint pencil sketches: a camel, and the pair of Hathor-headed columns. In Linant's hand, bottom right, '50' (or possibly 'SO').

VI. B. 12

View of the temple of Qertassi.

PM, 7

Ink, wash and watercolour on blue paper. The sheet is made up of three cut pieces stuck together but lacking a piece for the bottom right corner.

29 x 33 cm.

A close view into the interior of the temple from the south by Bankes using grey ink and wash over blue paper with some watercolour highlights. The style, blue paper, and the rather cursory treatment of everything except the finely drawn capitals, of which the full architectural details are shown, indicate the work of Bankes.

VI. B. 13

View of the temple of Qertassi.

PM, 7

Grey ink and wash.

24.5 x 37.3 cm.

A very fine, highly finished ink and wash drawing by Linant in which the monochrome emphasizes the fall of light on the temple. The view is taken from the west. Probably the finished drawing for which VI. B. 10 is a preparatory sketch.

Verso: Faint, rough pencil sketches of a temple gateway and columns; not Qertassi.

VI. B. 14

View of the temple of Qertassi.

PM, 7

Pencil, initialled 'L' [Linant] or numbered '5'.

25.7 x 41 cm.

A fine, finished, pencil drawing of a view of the kiosk by Linant, taken from the north-east. There are six Nubian figures shown; two in the foreground, two against the temple, and two on the rubble to the right. It is either initialled or numbered bottom right.

VI. B. 15

View of the temple of Qertassi.

PM, 7

Black ink over pencil, top edge slightly torn.

27.5 x 42.5 cm.

A fine, finished, ink drawing, with cross-hatching, probably by Beechey. It is a more distant view of the kiosk than in VI. B. 14, showing the surrounding terrain and the drop to the Nile. Details include a shaduf²⁰ and buildings and palm trees on the far side of the Nile. In the foreground, a figure dressed in European style wearing a hat and high-collared fitted jacket is seated, apparently sketching next to a standing figure in turban and robe. Another figure stands near the kiosk and one by the shaduf. Breaks in the earth of the raised mound on which the kiosk stands reveal two courses of a wall of stone blocks, possibly connected to the line which is shown on the groundplans VI. B. 2 and 3. The bottom right appears to be numbered '4'.

VI. B. 16

View of the temple of Qertassi.

PM, 7

Black ink. Staining and tears.

33.5 x 50.5 cm.

A large, very fine, highly finished black ink drawing by Beechey using a cross-hatching technique. It is a view of the kiosk from the south-west looking down across the expanse of the Nile to the hills beyond. In the foreground, a Nubian figure with spear and shield walks along a path towards the kiosk. The drawing shows clearly the position of every stone in the kiosk and fallen around it. The head of another figure is visible behind the kiosk.

²⁰ A water-lifting device, seen here on the bank of the Nile.

Verso: in pencil a corrective note in Beechey's hand; 'Proportion of shafts of columns too slender for the capitals. Capitals rather wide at top - ground whiteish stone colour lighter than water'. In black ink, top right corner, '20'.

VI. B. 17

Plan and elevation of a screen wall and an entrance to the kiosk at Qertassi.

PM, 7 gives this incorrectly as the rock-cut niche-shrine from the quarry.

Ink and pencil.

21 x 25 cm.

Two neat black ink diagrams with pencil annotations and measurements by Bankes of the elevation and groundplan of the screen wall and entrance on one side of the kiosk. Top right, in ink, 'Gartaas', and top left, in pencil, 'no bases within, same Philae'.

VI. B. 18

Details from the facade of the quarry shrine at Qertassi.

PM, 7

Pencil, staining.

21.5 x 16 cm.

Three small pencil sketches, annotated and probably by Bankes, of elements from the facade of the quarry shrine. Top, marked 'Macrinus', a Roman-style bust in an arched recess. Below it, another similar. Bottom, a group of four cultic objects carved onto the facade (two vases, an offering-table, and another object which Roeder 1911, 176, pl. 78, c, describes as 'Ein Instrument(?)'). These objects are also roughly sketched in the Bankes Album, II, 28. According to Weigall 1907, 62, a Greek inscription (which Bankes would have been able to read) indicates that the busts are probably of Gaius Dioscorus Julius Macrinus who held the office of priest for a total period of about fifty years during the Roman Empire.

Verso: a faint pencil sketch of a gateway.

VI. B. 19

An altar from the quarry shrine at Qertassi.

PM, 8

Pencil, irregularly torn sheet with a crumpled, stained edge.

18 x 21 cm.

A torn scrap of paper having three small measured sketches showing the front, side, and top views of the small stone altar standing on the ground within the rock-cut niche of the shrine in the quarry. (See Roeder 1911, pl. 67, 68.) The altar has a base, battered sides up to a cornice, and a rectangular top with diagonal lines running from the top corners to a small square in the centre. The sketch of the top surface shows a circular space marked 'hollow'. Title, top right, 'Gartaas'. Annotated and probably by Bankes.

VI. B. 20

A Coptic inscription and groundplans of the kiosk at Qertassi.

PM, Omitted.

Pencil, staining, irregularly torn sheet.

21 x 25 cm.

A scrap of paper with very rough pencil sketches, annotated and measured by Bankes, of parts of the groundplan of the kiosk and a Coptic inscription.

Verso: more very rough sketches of the groundplan, some measurements, and a brief note about the columns.

VI. B. 21

A reused 'envelope' with rough measured sketches.

PM, 7

Ink and pencil. A large burned hole and the remains of a red seal.

21 x 25 cm.

A very rough, faint measured plan marked 'outer door', a small, rough measured plan, 'side door top 3 2', and a column of measurements; in Bankes' hand.

Verso: a sheet of paper to be folded as an envelope (presumably burned by the sealing and never used), addressed in Beechey's hand, to Bankes' father, 'To Henry Bankes Esq. M.P., Old Palace Yard, Westminster'. Also a very rough measured sketch of a rectangular doorway(?) within an arch, drawn over a rough sketch of a Hathor head.

VI. B. 22

The niche in the shape of an Egyptian doorway from the quarry at Qertassi.

PM, 7

Pencil and ink.

25 x 21 cm.

A rough but detailed measured sketch, apparently by Bankes, of the elevation of the niche. As it is symmetrical, only the left side has been drawn.

Verso: in the centre an address in Beechey's hand, 'Messrs Childs & Co., Bankers, London'. Also, some rough pencil strokes.

VI. B. 23

The niche in the shape of an Egyptian doorway from the quarry at Qertassi.

PM, 7

Ink, wash, and pencil, stained.

44.5 x 29.5 cm.

A fine drawing of the elevation and the section of the niche, by Ricci. The elevation is finely drawn in black ink with grey ink wash shading over pencil, showing up the detail of the lintel with winged sun disk and the opening flanked by slender columns. The section is drawn in pencil outline. Title, top left in pencil, 'Gartas' in Ricci's hand, and above it, 'aspect E by S', apparently by Bankes. At bottom, a scale is marked. (See Gau 1822, pl. 9, c)

Verso: a small rough sketch of the wings of a sun disk.

VI. B. 24

A groundplan of the fortress at Qertassi.

PM, 8

Black, blue and sepia ink over pencil, staining, torn.

35 x 29 cm.

A very detailed and complex, fine, well annotated and measured groundplan of the rectangular enclosure of the fortress. It shows details including the entrances, stairs, positions of tombs, the position of the river to the east, and buildings within the fortress. The gate at the north entrance is marked on the plan and also drawn separately in elevation and section. A plan of an emplacement or building within the fort, at its centre, is also shown separately and enlarged. Weigall 1907, 63, considered the remains of a structure at the centre of the enclosure may have been the main tower. Bankes marked a rectangular building at the centre as 'I' and describes it as 'of neat & regular masonry but the stones small and smooth'. However he concluded that it was probably Christian. 'The little propylon marked A' is shown by Bankes near the centre. The ancient moat to the west of the enclosure is marked 'trench in the live rock'. To the west of the enclosure wall are marked 'Tombs in the rock' which Bankes says in VI. B. 1 are 'a few small ordinary sepulchres in the rock close behind it'.

Bankes, who drew and measured the plan, notes the construction of the double walls filled with 'rubbish and stones' and having a connecting wall holding the double wall together. The walls contain

entrances halfway along their lengths, which open onto 'staircases in the walls thickness that lead to its summit'. Within the east wall is 'a descending flight which probably led to the river'. Some vestiges of the 'causeway or inclined plain leading up' remain. Within the south gate is a right-angled structure marked 'the mass of masonry H to have been for the purpose of backing up the road to the gate which it adjoins within. It does not rise above 4 or 5 feet above the surface & was never, I conceive, carried any higher'.

Verso: brief ruled pencil outlines for a groundplan, possibly of a tomb or temple, some chambers having square pillars, and the last chamber leading to two sanctuaries(?). Over this, a rectangular outline has been drawn.

In his 1815 description (VI. B. 1), Bankes describes these fortress remains as 'a massive masonry wall about half a mile further up than the quarry enclosing an oblong of three or four English acres... The interior is occupied by a ragged village but it is difficult to determine its original purpose, it being too extensive for the outer circuit of any Temple except one of the largest proportions, & seeming too small for the wall of a city'. The 'propylon' (the north gate) was undecorated 'and there is an air of coarseness & rudeness about the whole work'. Curiously, Bankes then was unable to recognise the remains as that of a fortress. This drawing has now been published.²¹

VI. B. 25

A groundplan of the fortress at Qertassi.

PM, 8

Pencil, edges uneven, stained.

31.5 x 21.5 cm.

A very rough, measured, preliminary pencil sketch for VI. B. 24; also by Bankes.

Verso: a rough sketch of the groundplan of the pylon in the interior of the enclosure; various columns of measurements.

VI. B. 26

A detail from the plan of the fortress at Qertassi.

PM, Omitted.

Pencil, the sheet is folded in half, staining.

25 x 42 cm.

A rough, measured sketch of the groundplan of the south entrance in the enclosure wall showing the structure inside the gateway which probably protected the access to the enclosure. Also, a very small

²¹ See Usick 1996.

measured sketch of the steps which are inside the gateway. The sketch occupies a small section of the right of the sheet. All apparently by Bankes.

Verso: two very rough measured sketches of a pylon; an elevation and a profile. These are drawn over a faint pencil outline groundplan marked 'temple NNE from propylon and gate' which is not from this site and it appears to be a reuse of the paper. The temple is in two sections; a large hypostyle hall preceding a square temple which is divided internally into various chambers.

VI. B. 27

View of the temple at Wadi Hedid.

PM, 6

Pencil and watercolour on rough, beige, speckled paper. Staining.

20 x 21.5 cm.

A part-pencil, part-watercolour unfinished view by Bankes showing the single standing column of the ruined temple. A Nubian figure sits next to it and column drums are scattered in the foreground. The view looks across the Nile to the mountains on the far side. There are very faint illegible pencil notes along the bottom, in pencil, beginning, 'Wahahadeed...'.

This appears to be the preparatory version of VI. B. 28. The paper is of a similar type to the pieces added into the Bankes Album, II, at 1 and 2. Bankes description of 'Wahahadeed' is in the Bankes Album, II, 25, with drawings of fragments from the temple at II, 26. He noted that apart from the standing column 'not a single tambour [drum] is in its place'. He also noted that 'a few hundred yards to the southward off from this column... is a run of at least 20 grottoes or more artificial entirely and sepulchres[?]' but they are 'void of ornament.' The standing column contained seven 'tambours', and he counted a further twenty-two in the ruins. The temple of Gamli can just be seen on the bank of the far side of the Nile, at left.

VI. B. 28

View of the temple at Wadi Hedid.

PM, 6

Ink, wash, and watercolour.

17 x 23 cm.

A full watercolour, more highly finished version of VI. B. 27; also by Bankes. The addition of two sailing boats on the Nile and an altered, more artistic arrangement of the trees adds to its picturesque quality.

Verso: notes in faint pencil: 'Wahadi[?] all the columns not alike. in some the reeds are larger than in that which is standing. There is a fragment of a lotus[?] capital & a grave[?] is close by about a mile

low down in a rock[?]. The building that is seen upon the other Bank of the Nile is the Ruin at Gamlay'. This latter can be seen in the drawing at the far left on the opposite bank.

Details of the temple at Gamli are drawn in the Bankes Album, II, 24, and a previously unidentified detail of the naos and a view in II, 1, and 2. A description of 'Wahahdeed' and sketches of architectural details from that site are in the Bankes Album, II, 25 and 26.

TAFa

VI. C. 1

Plan of the site of Tafa.

PM, 8

Pencil, sheet folded in half.

31.5 x 43 cm.

A very rough pencil sketch, annotated by Bankes, of the position of the ruins at the site, using radiating lines from two structures to show the orientations which are not noted. Top right, in ink, 'Teyfa, general map of the ruins there'.

Verso: in ink, 'TEYFA'. This 'folder' probably contained VI. C. 2 and 3.

VI. C. 2

Plans of the site of Tafa.

PM, 8

Ink over pencil. The sheet formerly folded in half, now opened up. Staining.

21 x 31.5 cm.

An ink over pencil site plan, annotated by Bankes, showing various square structures with their measurements, and with compass orientation lines converging on two structures. Specific buildings are marked 'A', '2', and 'X'. At top, in pencil, a rough note, 'stone 66 long 1.8 high'. The sketch occupies the left half of the paper. On the right, a tiny, unidentifiable, apparently unrelated detail in ink, possibly part of a bed having an animal-shaped leg.

Verso: an ink over pencil sketch site plan mainly showing the orientations of various buildings to one central building (the North Temple). The line of the Nile is shown running horizontally along the bottom, and the line of the hills surrounding the bay, and to the south west the 'road to Kalapshe' is marked. At the back of the bay, a group of dots mark the 'Burial Ground - both X & Coptic tombstones'. Separately, there are also three tiny pencil sketches of the rough outlines of two square buildings (one measured, one with columns) and a right-angled wall(?) with measurements. All annotated by Bankes.

VI. C. 3

Plans of the site of Tafa.

PM, 8

Ink over pencil, sheet formerly folded in half, now opened up. Staining.

31.5 x 21 cm.

Site plans, all annotated by Bankes. Various square structures are shown and their orientation lines to two separate, columned, square buildings (the temples) are given. Some of the structures are measured. Below a rectangular building 'A' is marked '2 Egyptian windows - 2 Doors & inside carving[?]'.

Another plan below it shows the orientation of structure 'X' from two columned buildings. A group of rectangular structures near 'steps' is annotated 'From B the two temples do not quite cover'. It is difficult to see if these steps are related to the ones Weigall states are mentioned by earlier travellers (see above, Introduction to Tafa). Bankes and party do not seem to have recorded a quay or steps attached to the North Temple.

Verso: a plan showing the orientations of various square structures to the two columned buildings. The line of the hills is shown and 'Christian tombs' and 'Quarries' are marked. At the bottom of the sheet a line and arrow, presumably indicating the river, do not seem to be related to the plan in the upper section.

VI. C. 4

Architectural details from Tafa.

PM, Omitted.

Grey ink and wash, slightly stained edges.

17.7 x 24.3 cm.

In grey ink, bottom left, 'Teyfa' by Bankes. Three fine, ink drawings of architectural details; a window or doorway; a detail of an elaborate cornice with classical decoration; a corner fragment of (an engaged square pillar or a cornice?) with classical decoration.

VI. C. 5

A door from Tafa.

PM, Omitted.

Pencil, staining.

25 x 21 cm.

A very rough, sketch of the outline of a door, measured and annotated by Bankes. Title, 'side door Teyfa'. Next to it are a group of measurements grouped in the shape of the door, marked 'inside'.

VI. C. 6 and VI. C. 7

The South Temple of Tafa, elevation of the facade. PM, Omitted. A hieroglyphic inscription from Mudenejar. PM, 8.

Ink and pencil, sheet folded in half. VI. C. 7. is on the verso of VI. C. 6.

25 x 42 cm.

VI. C. 6, right: neat, black ink over pencil measured elevation of the front of the South Temple (the facade having been destroyed), by Ricci. His title, in ink, 'Tafa'. Left; a small rough sketch in pencil of a cornice with winged sun disk, marked '30'.

VI. C. 7, left: hieroglyphic inscription from Mudenejar, copied in heavy black ink. In ink above it, in Bankes' hand, 'Tafa - scratched very large & in a slovenly manner on the live rock near some of the Quarries - there are in the same place 3 other ['hieroglyph', crossed out] inscriptions in very small hieroglyphs. They have taken a very deep brown hue & appear to be very antient'. Faintly, in pencil, '3 more little hieroglyphs'. See Roeder 1911, pl. 120, a. PM gives it as an inscription of Antef, under King Kakare(?). Right; small, measured ink sketch of a doorway(?) by Ricci; possibly the doorway at the side of the South Temple.

VI. C. 8

Description of Tafa.

PM, 8

Ink.

24 x 18.5 cm.

This section from Bankes' journal description undoubtedly dates to his first journey from the prose style and content and the spelling of 'Taefta'.

Bankes notes that of all the ancient sites which he has visited, Tafa (Taphis) alone presents the appearance one might expect to find. Instead of the remains of one or two temples there are 'long lines & masses of foundations' showing 'in almost all directions... some subdivided into small apartments & some detached only far enough to allow the width of a narrow street betwixt them, evidently domestic edifices & fragments of interior decoration lying scattered among the heaps'. Here are 'from twenty to thirty distinct piles of building more or less contiguous scattered over a surface of more than a mile square...' The barrier of the mountains had prevented the sand shifting over them. There were domestic buildings of 'large hewn stone' rather than brick, and from the inscriptions in one temple, 'Xtians were settled here. Temples both have signs of being unfinished. That which has no sekos [sanctuary] is quite peculiar in that respect it[?] forms part of a house... No hieroglyphs whatever - of a sort of tabernacle in a portico there is an instance in the unfinished temple at Contra Laton[?] opposite to Esne - pavement & bases[?] visible - one doorway wrought & one not. The beautiful doorway in the convent on the hill easily moveable as it is only of four

pieces & in admirable preservation as is in a crude brick wall - Drew a Nubian here with a sling in his hand - Of the empty niche like a doorway there is an example in the little unfinished temple of Contra Laton... N.B. There are fuller notes of the little [North] temple somewhere but I have not succeeded in finding them'.

VI. C. 9

A column fragment and description of Tafa.

PM, 9 gives these as probably from the South Temple.

Ink and wash over pencil. Description in ink.

32 x 20 cm.

A drawing of a detail and a description by Bankes undoubtedly dating to 1815 from its style: 'One of the most singular fragments which I discovered among the ruins at Taefa'. The fragment is of the upper part and capital of a column at the side of an architrave. The capital has a combination of quasi-classical and Egyptian elements including bunches of grapes, and it is topped by an unusual corpulent seated figure. The architrave has uraei above a cornice with the winged decoration which is found with the sun disk. Bankes refers to it as the 'triple architrave'; a feature which he considers characterises the remains at Tafa and rarely occurs below the cataract (Aswan). According to Bankes, the lower half of the capital is purely Egyptian and found at Philae, while the upper half is a 'fanciful' corruption of a Corinthian type, creating an 'ill assorted' and 'meretricious' effect. The figure on top is 'unsightly & ludicrous'. He sees it as an example of the decline of Egyptian culture. This is indeed an extraordinary detail and does not seem to appear in the published records.

VI. C. 10

Detail of column and description of Tafa.

PM, 9

Ink and wash, pencil on verso.

20 x 14.5 cm.

This drawing is a pair to VI. A. 9, by Bankes, 1815. It is another drawing of the same column capital as VI. C. 9 but showing only the lower section. 'This second Drawing of the same singular Capital is for the purpose of showing it in a different point of view in which the Egyptian half is seen to more advantage'. He notes the number of horizontal bands on the shaft below the capital have diminished in number to three from the general standard Egyptian 'rule' of five and this 'probably marks corruption and decline'.

Verso: a faint pencil sketch of the profile of a male head with short hair but what might be ringlets descending from the top of the head.

VI. C. 11**The North Temple of Tafa, a plan and description.**

PM, 9

Ink and watercolour.

23.7 x 18.3 cm.

Bankes' finished groundplan and description of the North Temple. From the style, part of the series made in 1815. Title in ink in a neat script, 'Plan of the more Northern of the two little Temples at Taefa'. At the top right is a scale in feet. The plan is in black ink with the columns and the thickness of the walls filled in. The area of the temple is in pale blue watercolour-wash. Below the plan Bankes adds 'The Dimensions of this building are so very small that lest the measures of the several parts should not be ascertainable with sufficient exactness by the scale, I add those which were taken on the spot'. Bankes notes that he has unfortunately lost the measurements and notes he made concerning the 'two little side doorways to the E and W... that to the W is I think stopped up - that to the E opens I know into a little dark chamber', and the niche. Doorways through the east and west walls are shown here (and in VI. C. 12 and 19) although the groundplan of Roeder 1911, pl. 137, shows the walls as unbroken. Earlier travellers give different versions of the side openings in their drawings; Rifaud for example showing two (like Bankes) while Barry shows one opening and one niche. For a discussion of the openings in the side walls see Schneider 1979, chapter 9 and pls. 87, 99, and 101.

VI. C. 12**The North Temple of Tafa, a plan.**

PM, 9.

Ink and pencil.

21 x 21 cm.

An ink sketch of the groundplan of the North Temple. (See VI. C. 11 regarding the question of the doors.)

Verso: a rough pencil sketch of the same with the measurements added together in columns. From the style of the almost illegible pencil annotations, which seem to refer to sections which were rebuilt, it appears to be by Beechey.

VI. C. 13**The South Temple of Tafa, a plan.**

PM, 9.

Ink and pencil, folded in half, staining.

25 x 42 cm.

A large measured, ink over pencil sketch of the groundplan of the South Temple, now destroyed, annotated mainly by Bankes, and partly by Ricci in pencil. Part of what may be an enclosure wall or platform is indicated. This also appears in Barry's plan, in Schneider 1979, pl. 99, but Bankes has noted in addition, wall remains in front of the temple.

VI. C. 14 and VI. C. 15

Various drawings of elevations, sections and details of both temples at Tafa.

PM, 9.

Ink and pencil, staining. A single sheet; VI. C. 15 is on the verso of VI. C. 14.

31.5 x 43 cm.

Described in PM Manuscript List as South Temple, elevation of facade and section respectively, these plans appear to be of the North Temple (compare Roeder 1911, II, pls. 138, 139).

VI. C. 14; a very detailed, measured and annotated, black ink over pencil, longitudinal section of the North Temple. Also several small measured ink drawings of architectural details, including three types of capitals. The title at top in pencil, 'Teffa', and the annotations, may be by Beechey. Also, in pencil, a column of figures added together and a very small rough sketch of a seated figure (smoking a long pipe?).

VI. C. 15; a measured, black ink over pencil elevation of the rear wall of the North Temple standing on a high platform; by the same hand as VI. C. 14.

VI. C. 16

The South Temple at Tafa, elevation.

PM, 9.

Pencil, sheet folded, staining.

21 x 25 cm.

A very rough, annotated and measured, pencil sketch of the front elevation of the South Temple, by Ricci. The similarity of style, subject, and annotations, show that this is a preparatory sketch for VI. C. 6.

Verso: a very rough measured sketch of a doorway and a very rough, measured pencil sketch of a capital, also by Ricci and similarly preliminary sketches for the finished work on VI. C. 6.

VI. C. 17

A panoramic view of both temples at Tafa.

PM, 9.

Ink and wash on blue paper; some white highlights. The top edge is uneven.

9 x 42 cm.

A panoramic view of the bay of Tafa from the Nile at the far left, across to the North Temple (shown from the rear) at far right. In between are a group of buildings including the South Temple. On the mountainous horizon can be seen a square building, perhaps the ruins referred to by Weigall (see Introduction to Tafa).

Stylistically this belongs to the group of ink-wash or watercolour views on blue paper by Bankes; possibly from his first journey.

VI. C. 18

A view of the North Temple at Tafa from the rear.

PM, 9.

Ink and wash with touches of watercolour.

19.8 x 27.5 cm.

This view by Linant is quite loosely drawn, except for the temple itself, and quite roughly highlighted. Various touches of ochre and brown watercolour have been used as well as the grey ink and wash.

This view of the rear of the North Temple does not show it in exactly the same condition as does VI. C. 17. Part of the cornice at the rear is broken off and what Bankes recorded as a solid structure abutting its side is damaged. This might indicate either an earlier date for the Bankes drawing or merely a hypothetical restoration in it. Title by Linant, in pencil over the foreground, 'taffa', and again, larger, below the drawing, 'taffa'. Verso: in pencil, '15'.

VI. C. 19

A view of the interior of the North Temple at Tafa.

PM, 9.

WM 1809

Ink and wash, pencil. The paper has been folded.

19.8 x 31.2 cm.

The title format and the style of this view show that it is a pair to the plan and description VI. C. 11, made by Bankes in 1815.

A fine, ink and wash drawing in a circular 'frame' showing a perspective view of the interior of the North Temple, with four standing columns. The view is taken from the smaller doorway to the right of the facade and looks across the interior at an angle. The niche at the rear has a cornice with winged sun disk. The doorways on the west and east walls are undecorated and without architraves. Title written within

the circular 'frame' at the base in a neat script, 'Interior of the more northern of the two little temples at Taefa'. To the right of the drawing is a small, rough, measured groundplan of the temple, in pencil.

VI. C. 20

The facade of the North Temple at Tafa.

PM, 9.

Ink wash and watercolour, staining.

19.7 x 31.3 cm.

A fine, finished, watercolour view of the facade of the temple, by Bankes and annotated by him. The prose style and the spelling of 'Taefa' indicate a date of 1815. In front of the facade are a large green bush with feathery leaves, a dromedary, and two Nubian women carrying pots on their heads. They wear long robes; one blue, the other white, with necklaces and bracelets. A child is half hidden behind them. The lower section of the east wall (where other views show a structure abuts) has been left blank. At the top right, in ink, the title, 'Taefa - Taphis', and in ink, a list of some of the measurements of parts of the temple is given.

Verso: at top, faint, rough, pencil notes. 'The Idea of the acanthus leaves at the bases of Corinthian columns at Antinoc[?] & Djerash taken perhaps from the leaves at the base of Egyptian columns & they are narrowed at the bottom in the same manner'. (This note would have to have been added later if the original drawing was made before Bankes visited Djerash.)

VI. C. 21

View of the South Temple of Tafa from the east.

PM, 9.

Pencil, staining, right edge torn.

29.5 x 22 cm.

Title in pencil apparently in Ricci's hand, 'Gartas'. The pencil drawing shows the remains of the front of the South Temple at Tafa and appears to be Linant's preliminary sketch for his view VI. C. 22. Although this drawing is unfinished, the form and curvature of the capitals of the columns is shown to be more elaborate than as shown on the finished version.

VI. C. 22

View of the South Temple at Tafa from the east.

PM, 9.

Pencil, right edge torn.

WM 1811.

24 x 41.5 cm.

A faint pencil title by Linant above reads, 'vue d'amada', however this is a fine, finished, pencil drawing by Linant of a view of the South Temple from the east. In the foreground is a Nubian holding a spear, and a saddled dromedary. A turbaned, robed figure stands between palm trees to the left, and another is seated on a fallen stone to the right. The angle of the view, shows the temple interior exposed by the destruction of the east section facade, of which some remaining blocks are strewn over the ground.

VI. C. 23

View of the South Temple at Tafa from the east.

PM, 9.

Black ink, slight staining at right edge, two tears along the lower edge.

33.5 x 50.5 cm.

A very fine, finished, ink drawing by Beechey, using a hatching and cross-hatching technique for shading. The play of light on the temple is emphasized. A closer view than that of VI. C. 22 and showing in more detail the remains of the walls on the east side.

Verso; Beechey's characteristic black numbering.

KALABSHA

VII. A. 1

The Great Temple at Kalabsha, Forecourt, facade of the Hypostyle hall. Reliefs and Greek inscriptions.

Right: PM, 13 (13). Left: PM, 13 (11).

Pencil.

21.2 x 30.2 cm.

A rough and unfinished pencil sketch of two relief scenes from the intercolumnar screen walls of the facade of the Hypostyle hall. Right (13): the pharaoh is purified by Thoth and Horus, with Harsiese beyond. Left (11): the emperor before Mandulis as a child and Isis. (Text from the column between them is shown on VII. A. 2.)

From a comparison with Gauthier 1911, 181-2, pl. LXII, B, and pl. LXV, A, for (13), considerably less is shown in the sketch than remains to be seen in Gauthier's plates. Bankes(?) has added two Greek/Coptic(?) inscriptions, which Gauthier notes were written in red paint *under* the cut decoration;

one over the figure of Thoth and the other below the drawing of the scene. Only one or two hieroglyphs are drawn except for two cartouches showing the sign for 'Pharaoh'. Some columns of text are indicated.

From a comparison with Gauthier 1911, 187-8, pl. LXVII for (11), the drawing may show slightly more than remains in Gauthier's plate. For example what the pharaoh is offering Isis partially remains (see Appendix B), whereas Gauthier 188, notes, 'il [the Pharaoh] offre un objet dont on ne voit plus le moindre trace'.

The architrave framing the scenes with its flanking columns of twined serpents is roughly indicated. On the cornice is written '15' (corresponding no doubt to the 15 uraei shown in Gauthier's plate), '6.3' is the height of the patterned frieze of long stemmed plants below the scene, and '13.5' (is the height of part of the base of the surround?).

Verso: a further two Greek/Coptic(?) inscriptions and a rough drawing in red crayon of a double crown with a feather at the back. This crown is worn by the pharaoh in (11), and noted by Gauthier, 187, fig.1. In (11) it has the addition of a horizontal ram's horn above the wearer's ear. (See Appendix B)

VII. A. 2

The Great Temple at Kalabsha, Forecourt, facade of Hypostyle hall. Hieroglyphic text from a column.

PM, 13 (12).

WM 1800

Pencil, very large brown stains, hole, and torn left edge.

32 x 19.5 cm.

A rough pencil sketch of three columns of hieroglyphic text on the upper part of a column from the facade of the Hypostyle hall. The column stands between the two reliefs shown in VII. A. 1. It is annotated by Bankes and the hieroglyphs are rather crude so likely to be by him and from the early watermark to date to 1815. Title in pencil, 'Kalapshe - in red paint on one of front columns of great Portico'. Along the right of the inscription, '3 divisions[?] & 13 inches[?]'. .

According to Gauthier 1911, 185-7, pl. LXVI, the painted text shown here occupied the upper three-quarters of the column, which unlike the lower quarter was not carved out. The work was unfinished, and Gauthier found it curious that the cutting seems to have worked upwards from the base of the lines (although this practice is known from elsewhere). (See Appendix B)

VII. A. 3

The Great Temple at Kalabsha, Hypostyle hall. Relief scenes from the facade of the Outer Vestibule.

Left: PM, 14 (20)-(21). Right: PM, 14 (24)-(25).

Mainly grey ink over pencil (one figure only is drawn in sepia ink and a few elements are in black ink). Sheet originally folded in half, stained, and lower edge torn.
44.5 x 59 cm.

A very fine, large, detailed, ink drawing, probably by Ricci. At left, four registers of scenes below a frieze of gods and goddesses and protective hawks. Because of the small scale, most of the hieroglyphic text, which runs over and between the scenes, is only indicated. Only hieroglyphs representing the name 'Pharaoh' in cartouches and some columns of text in the fourth register are drawn. With a few exceptions the complex patterned decoration of the thrones and of the costumes is shown in great detail. At right is the adjacent doorway surround containing other relief scenes.

Left, top register, scene 1: Pharaoh offers crowns to Horus of Edfu and Mandulis. Scene 2: Pharaoh offers the image of Ma'at to Hathor and Harpocrates with a sphinx beyond. Second register, scene 1: Ptolemy offers field to Isis, Mandulis and Horus. Scene 2: Khnum faces Re-Harakhti, and Amenhotep II offers wine to Min-re and Mandulis. Third register: scene 1: Pharaoh offers the *wadjet* eye to Osiris, Isis suckling Horus and Mandulis. Scene 2: the king (cartouches blank) offers a field to Mandulis and Isis. Fourth register, scene 1: Horus with image of Ma'at before Harpocrates, Mandulis and a god. Scene 2: Pharaoh adores Isis and Mandulis. Scene 3: Isis faces a Ba-bird. (According to Gauthier, below scene 3 there was originally a further scene of a similar size which had been hammered out.)

According to Gauthier 1911,²² 210-221, pls. LXXIV-LXXVII, the second register is of historical interest since it shows both Amenhotep II of the Eighteenth Dynasty and an unknown Ptolemy, who were probably respectively the founder and the builder of the temple (prior to the present structure which is Roman). Gauthier considers the Ptolemy may be Ptolemy V Epiphanes, whose name was found on several blocks reused in the temple's foundations, or perhaps Ptolemy X who may have built the small chapel to the north of the pylon. In the second register the reliefs are unfinished; the details of costume and thrones have been painted in but not carved.

In the fourth register Gauthier gives Harpocrates as carrying a bird and the flagellum in his left hand. In the drawing his left hand holds a limp arrow shape (which could be part of the bird) and a *was* sceptre.

Right: the lintel and left and right jambs of the doorway (24)-(25) Gauthier, 124-31, pls. XXXVIII, XXXIX:

(In the drawing the doorway opening has a trial pencil sketch of a sun disk with uraei.) Below the cornice with the winged sun disk and uraei, the lintel has four relief scenes. Left: Trajan offers to Mandulis and offers wine to Osiris and Isis; right: Pharaoh offers the *wadjet* eye to Horus and the image of Ma'at to Mandulis and Buto.

A comparison with Gauthier's version shows the following differences to the lintel scenes:

²² Gauthier refers to the registers by numbering them from the bottom up. The system used by PM, numbering from the top down, has been used here and the scenes are also numbered differently from the system used by Gauthier.

Scene 1: The king offers Mandulis a single wine jar and holds up his right hand in adoration (Gauthier: the object offered is destroyed).

Scene 3: The king, with uraeus (queried by Gauthier) offers two vases, one with a wick or feather (Gauthier: the image of Ma'at is offered). Buto (Gauthier's 'Ouadjit') is seated (queried by Gauthier).

Scene 4: The whole of Horus' throne and base are shown (partly missing in Gauthier's pl. XXXIX, B)

The door jambs: The left jamb shows three, and the right jamb two, of the original five vertical scenes on each jamb; each shows a divinity welcomed into the temple by the local god Mandulis. A comparison with Gauthier's version gives the following:

Left jamb: scene 1: A Horus-headed god wearing the double crown greets Mandulis; (Gauthier: the god greeting Mandulis destroyed).

Right jamb: scene 1: The figure of Mandulis is entire; (Gauthier: destroyed).

Verso: A black ink measured groundplan possibly of the facade on the recto. A scale is shown. (See Appendix B)

VII. A. 4

The Great Temple at Kalabsha, Hypostyle hall. Relief scenes from the facade of the Outer Vestibule.

PM, 14 (22)-(23)

Grey ink over pencil, one or two outlines in black ink. Staining, upper and lower edges torn. A strip of paper has been added to increase the width.

44.5 x 39.5 cm.

This drawing fits against VII. A. 3 and shows the continuation of the decoration to the right of the doorway, of which the edge of the cornice is just showing at the upper left. It is probably also by Ricci. No hieroglyphic texts are even indicated between the scenes although the columns for them over the figures are delineated. All the cartouches remain blank except for those reading 'Pharaoh' over the figure of the king in the right scene of the third register.

Top register: right; the king slays a foe before Horus, Shu and Tefnut; left; the king offers incense to Mandulis and Buto(?). Second register: right; Pharaoh, followed by Field goddess, adores Osiris and Mandulis; left; Mandulis sits between Isis and Horus holding crowns. Third register: right; Pharaoh consecrates offerings before Amun, Thoth and Khons(?); left; king offers cloth to young Mandulis and Hathor(?). Fourth register (scene partly destroyed): the upper part only is drawn. Pharaoh stands before Isis(?) young Mandulis and Horus(?) and offers to a Ba-bird in a lotus clump and Isis.

A comparison with Gauthier's version, 224-233, pls. LXXIX-LXXXII, gives the following information: The decoration of this side of the doorway is not the same as that of the left side, but was probably done later; the most striking difference is that the frieze is not identical in size or form although

the subject matter is similar. It is taller and the figures are on a larger scale. Many of the hieroglyphic texts remain unfinished, and the damage to the fourth register is deliberate mutilation by hammering out.

Top register: Right: Above the prisoner's head the king holds two arrows, two bows and a T-shaped object between them; see Appendix B. (Gauthier: cannot identify the objects). The emblems on the throne bases are missing below Tefnut, there are rosettes below Shu, and *wadjet* eyes below Horus, (Gauthier: unidentified). Left: the king's face is shown (Gauthier: hammered out). Buto's throne is outlined but undecorated (Gauthier: lost).

Third register: Left: the king's face is shown (Gauthier: hammered out) and Mandulis' face is entire (Gauthier: nose lost). (see Appendix B)

VII. A. 5

The Great Temple at Kalabsha, south wall of the Outer Vestibule. Two registers of scenes.

PM, 15 (29)-(30)

Grey ink and wash over pencil, with some hieroglyphs in red ink, and the frieze in pencil. Slight staining.
27.3 x 38 cm.

Two registers, each containing two scenes, are finely drawn in grey ink. Above them is a frieze, roughly sketched in pencil. There are no hieroglyphs shown in the upper register but those of the second register are carefully drawn.

Faint illegible notes run along the bottom of the sheet in Ricci's hand in Italian. Two shades of grey ink wash shadow are used to accentuate the depth of the carving of the contours of both figures of the king left, and the borders of the scenes.

In the upper register, left scene, the king offers incense to Osiris, Isis, and Horus; in the right scene, the king offers a field to Isis, behind whom there is a gap, and then the young Mandulis. In the lower register, left scene, the king offers incense to Geb, Nut, and Mandulis; in the right scene, the king offers the *wadjet* eye to Horus, Mandulis and Buto. Below this on the wall is another register which is drawn in VII. A. 7 (upper).

The following information has been obtained from a comparison with Gauthier: Upper register: left scene, Gauthier, 152, pl. LI, A: The reliefs here are cut but there are no hieroglyphs, not even in red paint, although the surface has been prepared for them and the outlines of their columns have been painted. The disk above Osiris' crown (queried by Gauthier) is shown on the drawing.

Right scene, Gauthier, 153, pl. LI, B: The space which would have contained a third seated deity is actually a window which gives light onto the staircase leading to the roof terraces. This wall scene was also unfinished and in the same state as the left scene. The king's crown, having no disk over the horns, does not exactly match Gauthier's C5, nor does the crown of young Mandulis have a disk (both queried by Gauthier).

Lower register: left scene, Gauthier, 149, pl. XLIX, A: The red ink of the drawing represents the hieroglyphs which are only painted in red; the rest of the scene is carved. In the right scene the figure of Buto (Gauthier's 'Ouadjit') does not appear to correspond to what actually appears on the wall, Gauthier, 150, pl. XLIX, B. In the drawing, the goddess is shown with a long wig, but in the photographic plate with a close fitting crown. The plate being correct, the artist is in error here. (See Appendix B)

VII. A. 6

The Great Temple at Kalabsha, the Outer Vestibule, Nome standards from the base register.

PM, 16 (28)-(31)

Pencil.

11 x 28.5 cm.

Rough pencil sketches illustrating various Nome standards out of context, shown over three lines, separated by vertical lines into four groups. Those in the bottom line are numbered by Ricci 1-6.

The Nome standards were the symbolic representations of the forty-two Nomes or districts into which Egypt was divided, and appear in some of the earliest iconography of the fourth millennium BC. In VII. A. 7, they are worn as headdresses by personified Nomes who are shown bringing offerings from their districts to the gods of the temple.

Those numbered in the bottom line correspond to those on VII. A. 7, and are from the south wall, Gauthier, 141, pl. XLVI, A. The group top left are from the north wall, Gauthier, 139, nos. 8-12, pl. XLIV, A, B. The group top right are those on the east wall, Gauthier, 140, nos. 13-18, pl. XLV, A. The middle line contains Gauthier's Nomes nos. 1-7. (1-3 run along the west wall, Gauthier, 138, pl. XLIII, A B, and 4-7 run along the north wall, Gauthier, 139, pl. XLIV, A, B.)

VII. A. 7

The Great Temple at Kalabsha, south wall of the Outer Vestibule, relief scenes.

Upper: third register, king purified etc. PM, 15 (29)-(30)

Lower: base register of Nome figures, PM, 16 (28)-(31)

Grey ink and wash over pencil, some hieroglyphs and the head of one figure in red ink. Slight staining, lower edge torn.

28.5 x 38 cm.

This drawing shows the area of the wall below that shown in VII. A. 5, and is in the same style, therefore also probably by Ricci. Ink and wash is used to highlight the carved outlines of all the figures; a single grey line in the upper register and two gradations of grey for the lower one. The two openings in the wall are shown in grey wash. In the upper register the hieroglyphs and the head of the king in the second scene

are in red ink. The recording of the hieroglyphs has omissions from the text as given by Gauthier, and some errors.

The upper register: scene 1: the king is purified by Thoth and Horus, crowned²³ by Buto and Nekhbet. Scene 2; the king is conducted by Mandulis²⁴ and Montu.

The lower register (base): Six figures personifying various Egyptian Nomes carrying the offerings of their districts in procession. It is part of a double procession of Nomes running to the left and the right of the doors leading through the chamber. They are led by a goddess, two gods, and the emperor. (The Nome standards on the heads of the personified Nomes are among those sketched in VII. A. 6.)

The following information has been obtained from a comparison with Gauthier:

In the upper register: scenes 1 and 2, Gauthier (145-7, his *Deuxieme* and *Troisieme* tableau, pl. XLVII, A, B,) explains that all the figures are fully sculpted but the hieroglyphs and the king's head in scene 2 are only drawn on the wall in red (hence the use of red ink for these sections in the drawing). In the drawing, the upper part of the king's crown in scene 2 (Gauthier's '*Troisieme* Tableau') is not shown and Gauthier notes that it was almost completely eroded. Gauthier noted that he had to wet the stone thoroughly to be able to distinguish the remaining hieroglyphs of scene 2.

The text of the base register of Nomes is given in Gauthier, 141, XLVI, A. The hieroglyphs in this drawing are full of errors and omissions and it is almost impossible to find proper correspondences with the text as given by Gauthier.

VII. A. 8

The Great Temple at Kalabsha, south wall of the Inner Vestibule.

Two registers of scenes: PM, 16 (43)-(44)

Base register, 'Nile gods' and field goddesses: PM, 17 (42)-(45)

Watercolour over pencil, badly stained, uneven edges, and bottom corners torn.

43.5 x 39 cm.

A large, finished, and brightly coloured watercolour drawing of three registers of wall scenes with hieroglyphs, below a frieze. Above the frieze Ricci wrote '10[?] vasi tre verdi tre blu', and against the middle 'Nile figure', an illegible note. The details of colours and patterns almost entirely conform to those described by Gauthier, showing the care taken by the artist. Some of the colours which Gauthier queries were evidently already unclear in Bankes' time and are not coloured in the watercolour; possibly this may also account for the use of coloured outlines only in some cases. Ricci, apparently the artist, does not indicate the large holes in the reliefs which are visible in Gauthier's plates.

At the top: a frieze of three *kheker* ornaments followed by two cartouches. Only the first group of the repeating pattern of the whole frieze is drawn. Below the frieze runs a horizontal line of hieroglyphs.

²³ According to PM, crowned, but according to Gauthier, welcomed into the temple, by the two goddesses.

²⁴ According to PM, Mandulis, but according to Gauthier the name is unreadable.

Upper register: the king (PM: emperor) offers incense and libation to Osiris-Onnophris, Isis, Horus, Mandulis and Buto.

Lower register: two small scenes either side of a larger scene: Small scene 1: the king (PM: emperor) offers incense to Tutu. Scene 2: the king (PM: emperor) pours milk over offerings before Osiris-Onnophris, Isis and young Mandulis. Small scene 3: the king (PM: emperor) offers incense to Imhotep.

Base register: three 'Nile gods' alternate with two field-goddesses as part of a double procession; one running around the south section of the chamber, one around the north section, bearing offering gifts to the local divinities of the temple; flowers, vases and birds (Gauthier, 73-83). Before each figure walks an animal or a bird. Gauthier points out that the Nile is seen as responsible for animal as well as vegetable life.

The following information has been obtained from a comparison with Gauthier:

In Gauthier, 93-6, pl. XXIX, A, B, the thrones from the upper register are described as being sumptuously decorated and the king's crown as 'un type unique dans tout le temple de Kalabchah'.

Upper register: on the king's crown, the colours are not exactly as described by Gauthier. The altar breads are violet (Gauthier: alternately striped violet and blue).

Osiris' bracelets are violet with white borders (Gauthier: without colour); the horns of his crown black (Gauthier: notes they are, unusually, in red); his belt drawn in red but uncoloured (Gauthier: red and violet); his kilt striped in green and white (Gauthier: green and violet). The border of his throne is gold (Gauthier: violet).

Isis' skin is violet (Gauthier: without colour); the emblems on her throne base are not clear but some *nb* signs are outlined in green (Gauthier queries green) and red is not present in the lowest line of pattern (contra Gauthier). The goddess' dress and throne is described by Gauthier as without colour. The watercolour is affected by a large brown stain in this area, but it appears that Ricci has also left them uncoloured.

The inner crown of Horus is violet (Gauthier queries this for his 'Harendotes'). The back of his throne and its border (Gauthier: without colour), are respectively red and deep violet.

Mandulis' bracelets and collar are violet (Gauthier: without colour); the horns of his crown brown (Gauthier: black); the flower in the square below his throne also contains violet.

Buto (Gauthier's 'Ouadjit'): The uraeus (Gauthier: missing) is violet; the lower part of her dress has a complex pattern not given in Gauthier.

Lower register: scene 1: (Gauthier, 85-89, pl. XXVI, B, notes that scenes 1 and 3 are smaller than the middle scene because they are over two of the doors of the chamber, shown in the drawing in grey wash. The door under scene 1 leads into a small dark recess.) No uraeus on the king's headdress (contra Gauthier); his collar and bracelets are violet bordered with white (Gauthier queries green); his bodice and belt are a blue-green and a yellow-green respectively (Gauthier: without colour).

On Tutu (Gauthier's 'Tetoun', the protector god of Nubia) his wig or headcloth plain blue (Gauthier: striped in blue and white). The upper part of his body (Gauthier: missing), is fully drawn. He wears a green bodice with a white band at the top, and the back of his kilt is plain blue (Gauthier: striped).

Scene 2, Gauthier, 86, pl. XXVII, A: on the king's crown the scarab is black (Gauthier: blue and white), the feathers outlined in lilac and blue (Gauthier: multicoloured), his bodice green (Gauthier: without colour). The tail of the kilt is missing and the stripes of the lower kilt are not exactly similar to those described by Gauthier.

Osiris' collar is violet (Gauthier: without colour); the lateral feathers on his crown green (Gauthier: without colour); the front of his kilt violet (queried by Gauthier).

On Isis' crown the horns are violet (Gauthier: black), and the *ankh* sign she holds (in Gauthier) is missing.

Mandulis' straps uncoloured (Gauthier: violet); his southern crown is violet (queried by Gauthier); the front of his kilt violet and the back green (Gauthier: destroyed or without colour), the belt uncoloured. His beard, not mentioned by Gauthier, is uncoloured but outlined in lilac like his frontal uraeus.

Scene 3, Gauthier, 88, pl. XXVII, B; this scene is above the small side door leading to the Sanctuary. Imhotep, deified, is shown here with the other gods of Philae, where he has a small chapel. Imhotep's straps are uncoloured (Gauthier: violet); the front of his kilt violet (queried by Gauthier); the back striped in green and violet (Gauthier: green and white).

All the was sceptres in the watercolour are shown having a blue coloured 'feathered' section at the top which is not mentioned by Gauthier.

The base register, Gauthier, 73-76, pl. XXII, A; according to Gauthier all the figures are personifications of the Nile but some are female (PM refers to the female figures as field-goddesses). The female figures are shown here in green (Gauthier: all the figures are blue). In front of the figure far right is a bird (Gauthier: a gazelle).

Compared to Gauthier, the drawing shows many errors and omissions in copying out the hieroglyphs. (See Appendix B)

VII. A. 9

The Great Temple at Kalabsha, Inner Vestibule, wall scene from the south section of the east wall.

PM, 16 (42)

Watercolour over pencil.

16.5 x 23.5 cm.

A fine watercolour of the single scene from the lower register of the wall. The king offers incense and libation to Osiris-Onnophris and Mandulis. The drawing is similar in style to VII. A. 8 and 11, so probably by Ricci. Again, the very large holes on the wall visible in the plate are not shown in the drawing.

A comparison with Gauthier, 83 (south part, east wall, pl. XXVI, A) gives the following:

The king's collar and bracelets are violet with white borders (Gauthier: without colour).

On Osiris' crown the side feathers are green and no uraeus is shown (Gauthier: violet feathers and uraeus). The sceptre base is blue and the hook green (Gauthier: without colour). His collar has white borders.

Mandulis' collar, armbands and bracelets have white borders, his straps are green (Gauthier: violet), and there is no red on the outside feathers of his crown (contra Gauthier). His bodice is violet (Gauthier: without colour), his belt green (Gauthier: violet). (See Appendix B)

VII. A. 10

The Great Temple at Kalabsha, entrance to the Sanctuary.

Left: the outer doorway, PM, 17 (50-51)

Right: the text from the south thickness, PM, 18 (52)-(53)

Black ink and pencil, edges slightly stained.

WM 1816

38.2 x 27 cm.

A fine, ink over pencil drawing of the elevation and profile of the doorway showing the hieroglyphs in detail. They are very finely drawn; those on the thickness having double outlines and every detail of their interiors shown, as well as being very fluently and harmoniously shaped. From a comparison with Gauthier, they are also exactly accurate; no errors and no omissions (unlike the work of Ricci above). Of the two vertical columns of text on the thickness, that on the left is inked, while that on the right is in pencil. On the cornice, only half of the symmetrical winged sun disk needed to be drawn, but both uraei are shown since they wear different crowns. A scale has been marked down the left side of the sheet and '1.5' is written against the blank cartouche at the bottom of col. 2 (north side). A profile of the thickness and one of the two hieroglyph columns are drawn in pencil. Title, top right by Bankes, 'Kalapshé', and against the profile of the uraeus frieze on the lintel, '6 1/2 inches[?]'. From the fine style, perhaps by Beechey.

According to Gauthier (2-4, pls. 1, XIX, for the outer doorway and 4-5, pl. 1, for the thickness; his 'feuillures') the doorway is not exactly in the centre of the west wall. The cornice is given by PM as that in the two sketches in the Bankes Album, I, 15, but neither of these appear to be from this doorway. The measurements do not agree, the larger sketch apparently shows a broken cornice, and the two crowns of the uraei are not similar to those in VII. A. 10.

Verso: a column of numbers, some ruled outlines and a scale. (See Appendix B)

VII. A. 11

The Great Temple at Kalabsha, Sanctuary; wall scene from the south wall.

Upper: two registers, PM, 18 (57)-(58)

Lower: base register of 'Nile gods', PM, 19 (56)-(61)

Watercolour and ink over pencil, bottom edge torn and corners missing, and right side edge torn. Verso: a large brown stain and a piece of adhesive tape.

44 x 43.5 cm.

A large, fine, brightly coloured watercolour in the same style as VII. A. 8 and 9, and presumably by Ricci. The frieze and the two upper registers are in watercolour with the hieroglyphs drawn in grey ink. The base register is in grey ink over pencil. The window in the upper part of the chamber is drawn in grey wash.²⁵ The patterns of the costumes and the thrones are very finely shown in the watercolour.

The fully drawn frieze (Gauthier, 57-8) of *kheker* ornaments runs along the top of the wall with a line of hieroglyphs (according to Gauthier, dedication texts) below it. Both are interrupted at the centre by the window.

First register: scene 1: the king offers crowns to Horus, Hathor and young Mandulis. Scene 2: the king offers the image of Ma'at to Montu, Re Harakhti, Thenent (Gauthier's 'Tanennit') and Mandulis.

Second register: scene 1: the emperor offers emblems of life and power to Osiris-Onnophris, Isis and Mandulis. Scene 2: the emperor adores young Mandulis, Nekhbet(?) and Buto.

Base register: six 'Nile gods' from part of a procession.

The following information comes from a comparison with Gauthier:

Gauthier, 57, was able to check and correct the texts of the frieze since they are repeated on the other side of the chamber. The inscription begins on²⁶ the south part of the west wall and continues here along the south wall.

First register (Gauthier, 29, pl. VIII), scene 1: the king's bodice is in green and red (Gauthier: plus violet); his green collar has a triangular pattern in violet lines (Gauthier omits this); his belt patterned (Gauthier: violet). The offered north crown is blue and violet (Gauthier: blue and red).

Horus' (Gauthier's Harendotes) collar is violet bordered in white and red (Gauthier: violet); his bracelets patterned (Gauthier: violet). His bodice is scale-patterned in blue, red and violet (Gauthier: without colour); his belt blue with violet pattern (Gauthier: violet); the squared pattern of his throne violet (Gauthier: red).

Hathor's collar is white with blue borders (Gauthier: just green); her bracelets blue with white borders (Gauthier: without colour but probably originally green); the horns of her crown violet (Gauthier: black); her veil green, blue, and red (Gauthier: plus violet); the back of her throne red (Gauthier: violet); its base contains red and blue (Gauthier: no trace visible of these).

[There is some discrepancy between the artist and Gauthier on the colouring of the figures of Horus and Hathor. Also the use of white borders by the artist does not seem to have been necessary in order to distinguish areas of colour, and therefore appears to be deliberate. However, in view of the fact that Gauthier seldom remarks on any white borders it is possible that it is simply being used here and in the other watercolours as an artistic convention. However, in Roeder's study of Dakka temple, taf. 162, a-1 are armbands from that temple and they all appear to have borders to them.]

²⁵ This type of window is no doubt what PM confused with the drawing on VII. A. 20.

Mandulis' bracelets are violet and white (Gauthier: violet); contra Gauthier, no uraeus is shown on his cap. His bodice is in a fine scale pattern of violet lines on green (Gauthier: green); his belt blue with violet lines (Gauthier: violet). There is no red in the pattern of the throne, contra Gauthier; the background of the flower on the square below his throne is uncoloured (Gauthier: blue).

Scene 2: The king's collar is patterned with red, green and violet 'beads' on a white background (Gauthier: plain violet); his bracelets are green with violet stripes (Gauthier: violet); his belt violet, red, and green (Gauthier: just violet and red); the vertical band of his kilt contains blue (contra Gauthier); Ma'at is black and violet (Gauthier: blue and red).

Re Harakhti (Gauthier's 'Amon- Ra- Harmakhis'): his bodice has no straps (Gauthier: straps of violet); his collar is striped in white, green, white, red, white, violet (Gauthier: striped in green and violet); no uraeus (contra Gauthier). The emblem in the square under his throne is white (queried by Gauthier), the lower compartments of its base include blue (contra Gauthier), and include a green rosette, a green plant (See Appendix B) and a red rosette, all on a white ground (Gauthier: 'fleurs? effacées').

Tanennit has pale yellow skin (Gauthier: blue); white borders to her bracelets, and a necklace of green, white, and blue stripes (Gauthier: green and violet); her northern crown is blue (Gauthier: blue and red); her coiffure is shown (Gauthier: destroyed).

Mandulis' collar contains white stripes and a 'bead' effect (contra Gauthier); his bodice has no straps (Gauthier: straps of green); his belt is patterned; his wig is black (Gauthier: blue); no uraeus is shown (Gauthier: uraeus of violet); the frame of his throne is violet (Gauthier: blue), its decoration violet, blue, and black (Gauthier: violet and green); the lotus flower in the square under his throne is red, blue, and green (Gauthier: just blue and green). On the throne base the compartments are uncoloured with rosettes drawn faintly in pencil (Gauthier; multi-coloured flowers and rosettes). The *nb* signs are alternately red and blue (Gauthier: plus green).

Second register, Gauthier, 19, pl. VII: scene 1: the king's collar is striped in blue, violet, blue, white, black (Gauthier: strings of diverse ornaments, largely violet). The uraei of his crown are not shown (contra Gauthier). He wears a green bodice (Gauthier: naked to the waist); his belt is violet, red, green and white (Gauthier: striped in blue and white). Contra Gauthier all the colour is shown on his kilt; the back is striped in green and white; the centre vertical band patterned in red, green, blue, and violet; the uraei are in violet without disks. The pattern on the front of his kilt is similar to the king's kilt in scene 1, but striped in green, violet and red with a small violet and white motif on the front point (See Appendix B). The base of the emblems he offers is green (Gauthier: violet).

Osiris' collar consists of rows of violet and green ornaments on a white ground (Gauthier: striped violet and red); his bracelets in blue and red (Gauthier: violet and red); the centre of his crown is violet, blue, violet, red (centre), violet, blue, violet (Gauthier: red, violet, blue, violet, red, violet, green (centre), violet, blue, violet, red); contra Gauthier, no uraeus is shown. His bodice is in a scale pattern of blue, red, blue, green (repeated) (Gauthier: plain violet); the scale pattern is repeated on the front of his kilt (Gauthier: striped); the diagonal band is blue, violet, green, and red stripes (Gauthier: red and blue). The top border of

²⁶ Roeder 1930.

his bodice contains green as well as violet and red, and his waist belt is striped in the same pattern (Gauthier: plain green).

Isis' collar is a green band from which 'hang' green, red, and violet 'beads' and violet 'beads' against a white background (Gauthier: plain green collar); her bracelets green with white borders (Gauthier: green). The horns of her crown are violet (Gauthier: black); contra Gauthier it has no uraeus; her wig is black (Gauthier: dark blue-grey).

Mandulis' collar and bracelets are violet bordered with white (Gauthier: ornamented); his crown is striped in violet, blue, green and red, with side plumes of green (Gauthier: minus blue, and the side plumes violet). His wig is black (Gauthier: blue-grey); his bodice has no straps (Gauthier: straps of violet); the back of his kilt is striped green and violet (Gauthier: green and black).

Scene 2 (Gauthier, 21, pl. VII, B): the king's collar and bracelets green with white borders (Gauthier: plain green); the front of his kilt includes stripes of green and is shown clearly (Gauthier: the colours are faint).²⁷ The back of his kilt is blue (Gauthier: striped in blue and white); the vertical band of a blue, red, green and white pattern, with violet uraei (Gauthier: just red and blue); his belt is patterned in green, red, blue, and white (Gauthier: violet).

Mandulis' sidelock is black (Gauthier: without colour); his bodice straps are plain violet (Gauthier: spotted with red); the back of his kilt is plain blue (Gauthier: striped in blue and white).

Nekhbet's skin is pale yellow (Gauthier: the colour gone); her bracelets violet with white borders (Gauthier: violet and red). Her 'white' crown is white (Gauthier is surprised to find it in violet) and contra Gauthier the green side-feathers do not have red edges. Her head and neck are shown (Gauthier: destroyed), and her breasts are bare. Her sceptre is violet (Gauthier: green).

On the figure of Buto (Gauthier's 'Ouadjit'): contra Gauthier, there is green in her dress.

Base register, Gauthier, 8-11, pl. IV, A B: six 'Nile gods', led by the king (not shown on this section) are bringing vases to Osiris and Mandulis (not shown in this section). Behind each god is a tall bouquet or garland of flowers. None of the hieroglyphic texts are even indicated (except for the line of text above the register) although according to Gauthier, 11, the hieroglyphs were well preserved and he records them. The artist has not recorded the colours which Gauthier tells us were preserved. (See Appendix B)

VII. A. 12 and VII. A. 13

The Great Temple at Kalabsha, exterior rear wall. Double relief scene.

PM, 19 (66)-(67)

Black ink with grey wash on a sepia wash ground, and pencil.

Each measuring 27.5 x 37.5 cm.

²⁷ Ricci shows few faded colours; most are strong. This may reflect what he saw (the temple had a reputation among earlier travellers for its vivid colours) or may simply be his style of copying.

A pair of finely finished ink and wash drawings, together forming the decoration of the rear wall of the temple. Each shows the king before three divinities, the largest figure measures 3 m 50 cm high. VII. A. 12 forms the left (north) part, and VII. A. 13 forms the right (south) part.

The effect of light and shade on the contours of the sunk relief carving is accentuated by the use of a heavy black line and shading on the left parts of the outlines. This emphasizes the deep relief carving traditionally employed for external walls where the strong light threw up the relief shadow. The highlighting of the right sides of the outlines has been achieved by allowing the pale cream colour of the paper to show through by not taking the sepia wash up to the edges of all the outlines. The details of the costumes are finely drawn.

VII. A. 12 has '27.', in Ricci's hand, and '46.'[?] along the top, over the figure of the king. VII. A. 13 has 'S foot' (possibly by Beechey or Bankes?) under the rear foot of the king.

The double scene is unfinished. In VII. A. 12 the king offers incense to Isis, Horus, and Mandulis. In VII. A. 13 the king presents a long censer to Osiris, Isis and Horus, and with his other hand pours a libation on an altar piled with bread and flowers. (The figures of Mandulis and Horus are actually back to back in the centre of the wall.)

A comparison with Gauthier, 315-6, pl. CV, CVI, gives the following:

The photographic plate CV, A, shows that the king is actually separated from the divinities by a greater space than is shown in the drawing. The artist has not indicated the holes at the corners of some of the blocks, which can be seen on the photographic plates. Bankes had remarked on this phenomenon at Kalabsha in his notes in the Album, I, 9; '... in many parts both of exterior and interior pieces are beaten out at the joints of the stones as if in part for metal cramps which I do not believe were employed. It is possible that it might be in the search for secret closets & secreted treasure...' The artist, being more concerned with reproducing the decoration, seems to have ignored the damage to the temple here, as in the other relief scenes from Kalabsha, although it was a source of interest to Bankes. These drawings are probably by Ricci as a similar style drawing of Dakka temple, VIII. C. 9, is annotated by him.

In VII. A. 13, below the figure of the king far right, the drawing shows in pencil the two horizontal parallel lines cut into the wall which do not continue further along the scene. On the wall only this figure of the king has a hieroglyphic text, the other texts were never carved, nor was the pattern on Isis' dress cut. Above the scene, but not shown on the drawing, are two unfinished blocks for waterspouts. As Bankes noted, the lion's head motif generally used for these was not even begun here.

VII. A. 14

The Ptolemaic chapel at Kalabsha, rear wall, four scenes.

PM, 20 (72)

Grey ink over pencil, some staining.

22.5 x 31.8 cm

The small, fine, detailed drawing occupies the left half of the sheet and is annotated by Ricci, presumably the artist. Across the top is written '5.4', '8 5', '6.7', 'piccolo tempio a Calepsi - basso rilievo'. Below this the figures '5' and '8 5' are repeated and '6.7' is shown against the height of the drawing. To the right of the drawing two cartouches are drawn faintly in pencil.

The chapel is unfinished and both Ptolemy X and Ptolemy V have been suggested as responsible for its construction.

Upper register, double scene: the king offers two vases of wine to Arsenuphis and incense to Thoth. See Appendix B for VII. A. 14 (4).

Lower register, double scene: the king offers a plate filled with breads, vases and plants to Mandulis and incense and libation to Arsenuphis(?).

The following information has been obtained from Gauthier, 328-330, CXIV, B:

This small chapel lies between the two girdle walls of the temple in the north east corner. This scene is from the end wall of the interior and the decoration is in the form of a doorway. The upper part of the cornice was not decorated but if finished would have had a winged sun disk. The two scenes at left follow on from the decoration of the left (north) side wall; the scenes at right follow on from the right (south) side wall. Of the four scenes only the lower left one was finished and Gauthier was able to read the hieroglyphic text. The scenes tell us by which king and for which gods the chapel was built. The cartouche which showed the identifying prenomen of the king was in too poor a state for Gauthier to read. It is therefore of interest that part of it is drawn here twice. (For a full discussion of the significance of this, see Appendix B.)

VII. A. 15 (and continued onto VII. A. 16).

Bankes' description of Kalabsha.

PM, 11

Sepia ink.

Both sheets measure 37 x 24.2 cm. each.

This journal description is written by Bankes in sepia ink in the writing and prose style of other journal pages dating from 1815. He writes that Kalabsha is the largest of the temples above the Cataract. It is seen at a 'double disadvantage' being unfinished '& afterwards defaced and ruined with uncommon spite and violence'. The upper part of the great propylon is missing giving 'a heavy, lumpy appearance'. The body of the temple is narrower and lower than the 'Portico'. It closely resembles the temple of Edfu; 'I cannot but suspect it to be a copy'. However, he cannot compare the interiors 'as that of Edfu is not accessible'. In size, it compares to Edfu and Philae. He is able to describe the 'side colonnades of the Pronaos'. It has 'first a long raised terrace of hewn stone about 11 paces wide in front of the propylon, & another connected with it at right angles by a flight of inclined planes that is carried forward, towards the river a distance of about 50 yards to a square platform also of solid [the description continues from here on to VII. A. 16] masonry.

No other temple compares with it for the 'magnificence & good preservation' of its enclosure with its 'stone wall of the most massive construction'. There are two other temples 'within the outer pale', one detached which Bankes calls 'Sanctuary A the smallest that I have ever seen'. The staircase leads 'to the roof with a little unfinished sanctuary above'. There is the mouth of a very large well²⁸ between the inner enclosure and the body of the temple; 'this had no doubt a communication with the Nile'.

Many of the hieroglyphs in the interior are unfinished, 'being sketched only in red paint & the lines traced for the chizzel. In the party wall of the innermost sekos there is a remarkable closet with an entrance too small for a man to pass in upright. on the end wall of the same chamber there is a figure of St John daubed upon the wall.' He has marked his plan in red to show where the entrance doorway 'has been turned for the sake of an Eastern aspect into the apse of a Christian Church...' The Christian decoration convinced him that the destruction of the temple probably dated 'so low as the Mahomedan conquests', and he thought that much of the destruction might stem from the temple having been used by the villagers as a place of defense since great force must have been used to dislodge 'such prodigious masses'. [Curto²⁹ says that earlier travellers, such as Legh and Belzoni (both contemporaries of Bankes), attributed the damage to intentional destruction, probably thinking of the reputation of Cambyses. Curto considers that because of the dates of various inscriptions, the damage is likely to date to Arab times (agreeing with Bankes). However since there is no historical evidence for willful damage, the damage is perhaps likely to have occurred as a result of structural weakness or earth tremors, Barsanti having noted that the walls lacked foundations.]

'A thin plate of silver was brought to me that seemed to have been a vessel of the altar in Christian times'. Among the ruins beyond the great enclosure he noticed 'the lower half of a statue of Isis, a small sphinx & a very diminutive Lotus-capital'. [Curto³⁰ notes that earlier travellers reported seeing a sphinx near the ramp to the river (e.g. Light and later DuCamp as reported in Gauthier) which might presuppose either a pair at the entrance or the remains of an alley lined with sphinxes.] This is possibly the sphinx Bankes refers to in the Album, I, 5, 'in the front court near the temple a sphynx in sandstone that can not have been more than a foot long - suspect only one pair of sphynxes in the dromos...' (in which case it would seem somewhat small compared to the usual size of those found lining the avenues before temples). The quarries nearby 'offer nothing interesting', but there are 'sepulchres' in the neighbouring rocks'.

VII. A. 17

The Great Temple at Kalabsha, the Hypostyle hall, details of columns from the facade.

PM, 13

Black ink and pencil, stained. The sheet has been folded in half twice.

²⁸ The nilometer.

²⁹ Curto et al. 1965, 21.

³⁰ Curto et al. 1965, 8.

21.5 x 31.5 cm

Various small, fine, architectural details. A measured, black ink sketch of the capital of one of the columns from the central doorway of the facade; a smaller sketch of part of another, and a profile of the column against the cornice of the facade. See Gauthier, pl. LXI. From the style of numbering, probably by Beechey.

VII. A. 18

The Great Temple at Kalabsha, the Hypostyle hall, details of columns from the facade.

PM, 13

Black ink and pencil, stained. The sheet has been folded in half.

18 x 22.8 cm.

Various fine, detailed black ink architectural details. The same style and numbering hand as VII. A. 17, which is confirmed to be Beechey by the hand of the title, 'Peristyle'.

A measured, ink over pencil sketch of a column capital and small measured sketches of various details from it. Also, a column of measurements in pencil with a total. At left (other way up), three measured ink sketches of doorways which have a small central square plaque to the cornice.

Verso: in pencil, twelve columns of measurements, each with a total.

VII. A. 19

A Coptic wall painting.

PM, Omitted.

Watercolour. The sheet is an irregular shape, having a section of the right side apparently cut rather than torn away.

15 x 19 cm.

A watercolour in reds, yellows and browns showing part of a Coptic wall painting which fills the whole of the irregularly shaped sheet. An angel hovers over two clean-shaven figures wearing mitres and halos and standing amidst flames. At left, the hand of another figure can be seen. The head of a bearded man, also with a mitre and halo, looks down from the top right. The picture is within a red and white striped beading frame. At bottom and right, areas of brown wash represent lost areas of the painting, which was on plaster.

According to Gauthier, 235, he found the remains of Christian decoration in the Hypostyle hall (his 'pronaos'). He considered that the absence of reliefs and inscriptions in this area, other than those on the facade leading to the Outer Vestibule, encouraged Christian decoration when this chamber was used as a church. The north and south walls, the screen walls of the east and even the two small west walls were

coated with a mixture of Nile silt and chopped straw which was given a yellowish wash and then frescoed. Little remained of these paintings by Gauthier's time.

This painting of the Old Testament story of the three men in the Fiery Furnace is on the furthest screen wall on the south side of the entrance from the Forecourt (See Gauthier, pl. LXXXIV, A, where the remnants of the scene are barely visible on the plate since the red and yellow hues do not photograph well).

The watercolour is in Bankes' style. A further small watercolour of a saint, apparently from Kalabsha, appears in the Bankes Album, II, 48.

Verso: part of a faint pencil sketch of two facing standing colossi on pedestals, wearing kilts with panther heads and uraeus border. Possibly from Abu Simbel or Gerf Hussein?.

VII. A. 20

An offering table from Kalabsha.

Omitted from PM but incorrectly described in the PM Manuscript List as being the details of a window.

Black ink and wash, and pencil. The sheet has been folded.

21 x 25 cm.

A fine, measured, ink and wash drawing of an offering table, and a drawing of a section from it. Also, a measured pencil sketch of a column capital with a floral motif. The offering table is marked '8' along its depth, and '10 1/4' along its length and '4' for the length of the 'loaf' decoration. Title in Bankes hand, 'Kalapshe - in sandstone - many varieties of the same species of viper[?]'.³¹

It appears to be similar to a fragment described in Curto 1965, 58 (Reperto n.18, Fig. 18) and may possibly be the same one but found earlier by Bankes in a more complete condition, although the left front corner is already shown as lost in the drawing. If reconstructed, as shown on Curto, Fig. 18, the fragment would measure 26 cm.(10 1/4") x 22 cm.(8 10/16"), and the 'loaf' decoration 10 cm. (4" as shown in the drawing); all similar measurements to those of the drawing.³¹ Curto describes the offering table as follows: '*Reperto n. 18* (Fig. 18): frammento di tavola d'offerta scavata a bacile con scalette, ornata sul bordo con un pane ovale e motivo a palmetta. Il frammento consente di ricostruire la tavola d'offerta quasi integralmente. Dalle macerie del muro N, dove era molto probabilmente reimpiegata (sito n. 4). Museo Egizio di Torino, N.Suppl. 18.008.' The drawing shows a drain at the front and a different arrangement of the triangular leaves to that on Curto, Fig. 18. The design is not symmetrical (as assumed in Curto, Fig. 18.) but has a different design on the left side. Both Curto, Fig. 18 and the drawing show the same triple border to the offering table.

VII. A. 21

The Great Temple at Kalabsha, Hypostyle hall, shaft of column.

³¹ On Curto 1965, Fig.18, the depth is not shown exactly to scale (what is marked the 16.5 cm. part measurement actually measures 16.8 cm. which would make the depth too large and explains the discrepancy between Curto's 8 10/16" and the drawing's 8").

PM, Omitted.

Pencil. Sheet folded in half lengthways.

42.2 x 30.2 cm.

Title in pencil at top left and annotations by Bankes, 'Kalapshe - shaft of column in the great Portico'. A rough sketch of the outline of the shaft of a column. A scale is marked within it and the width of the base is marked as '5.4 1/2'. To the far right a column of measurements, and bottom left faintly, 'Kalapshe column'.

Verso: '2 inches is[?] 4 feet' over a column of measurements.

VII. A. 22

The Great Temple at Kalabsha, longitudinal section, plans, and a Greek inscription.

PM, 11.

Black ink and pencil. Sheet previously folded. Stained and torn.

25 x 36.2 cm.

Various small-scale plans of architectural details Left, two small ink measured details. Also, two tiny, barely visible, measured pencil groundplans; one showing a staircase. Also, a tiny pencil sketch of a longitudinal section through the front part of the temple, under which Beechey has written, 'projection of base of corner torus[?] equal to the projection of descending[?] torus[?] of Entrance door at base'. Also, two Greek/Coptic(?) inscriptions.

Verso: top, a longitudinal section of the front half of the temple. Bottom, a longitudinal section of the rear half of the temple. A plan of the staircase[?] within the first pylon and the position of the steps to the roof are shown. All finely detailed and measured in black ink, and probably by Beechey.

VII. A. 23

The Great Temple at Kalabsha, plans of staircase.

PM, 11.

WM 1813

Ink and pencil, stained, edges crumpled and torn. The sheet has been folded.

27.3 x 43.8 cm.

A measured ink groundplan showing two chambers leading to a staircase.

Verso: a fine, large, measured, black ink, detailed section of the parallel staircases to the roof. Annotated by Beechey to show the 'top of roof of 1st Chamber', 'top of roof of 2nd chamber', 'roof of sekos' and '11-7 from centre door to passage in wall'. See plan VIII, Stock and Siegler 1965 for both these plans which appear to be of the Wabet.

VII. A. 24

Groundplan of the rear of the Great Temple at Kalabsha, enclosure walls, and the Chapel of Dedwen.

PM, 11.

Ink and pencil, staining.

22 x 29.5 cm.

An ink groundplan showing the rear of the temple and the inner and outer enclosure walls with the small chapel in the rear corner. Also, several columns of measurements in pencil.

Verso: various small, measured, ink and pencil, sketches of architectural details. Beechey has written, in pencil, 'length of cornice of Propylon - from door to N.wall - finish ground plan of room above - finish corner chamber in S. wall - gateway in Enceinte - well '. Above this a few more faint illegible notes. All apparently by Beechey.

VII. A. 25

The Great Temple at Kalabsha, groundplan of the Hypostyle hall and following three chambers.

Black ink over pencil, stained, sheet folded in half.

PM, 11.

25 x 42 cm.

A very finely detailed, measured ink groundplan of the Hypostyle hall (including its facade) and the following three chambers; the Outer Vestibule, the Inner Vestibule, and the Sanctuary. It appears to be numbered by Bankes. Title top left by Bankes, 'Kalapshe'.

Verso: small measured sketches including part of the facade of the Hypostyle hall showing the engagement of the columns. Bankes(?) notes, 'base of column exactly embraces the torus', and in pencil, 'Quarrymark[?]bow[?]'

VII. A. 26

Groundplan of the front part of the Great Temple at Kalabsha.

PM, 11.

Black ink and pencil, stained.

22.7 x 29.5 cm.

An ink over pencil, measured, detailed groundplan of the front part of the temple up to the rear of the Hypostyle hall. The annotations are by Beechey. The plan includes some enlarged measured details of openings in the walls of the Forecourt which are too small to show up properly on the plan.

Verso: a small, measured, ink groundplan of the Ptolemaic chapel(?). Also, some other faint, pencil sketches including a view of the front of a temple. Beechey has noted in pencil a list of things to do. 'Count steps of staircase - Height from ceiling to top of doors in 2nd chamber - finish staircase door - details of capitals and intercolumnations - finish - examine length of doorway from courtyard to inner enceinte - finish doors in propylon...[rest illegible]'. Also, 'from top of roof of 2nd chamber to top of roof of upper room & cornice - projection of door jamb on 5th stair - part of breadth of door of d'. - length of stone over staircase door above - finish lower chambers within walls of 1 and second chambers -'.

VII. A. 27

Groundplan of the Sanctuary, the Inner Vestibule and part of the Outer Vestibule of the Great Temple at Kalabsha.

PM, 11.

Black ink over pencil, sheet folded.

21 x 42.4 cm.

A fine black ink groundplan, measured and annotated by Bankes, 'Kalapshe'. A lion spout and a note about it has apparently been added later in sepia ink. The positions of two columns in each of the inner and Outer Vestibule are marked and measured. Also, faintly in pencil the other way up, unrelated rough pencil sketches of parts of a figure(?).

Verso: two pencil lines at a right angle.

VII. A. 28

Groundplan of the quay, the causeway and the steps to the second terrace leading to the Great Temple at Kalabsha. Also an unidentified structure.

PM, 11.

Black ink over pencil, staining.

22.3 x 25.5 cm.

Detailed, measured, ink groundplan annotated by Beechey. Also some separate ink plans. Annotated, and with additional columns of measurements in pencil. The skewed angle of the steps is shown. At the right is a square groundplan of an unidentified structure marked with a cross. This may perhaps not exist in the position it is drawn in, but instead be intended to be shown to be to the left of the pylon where another cross has been marked, or to positions either side of the terrace where there are two other crosses. If so, it may relate to part of a structure of which the plan is shown on VII. A. 31 to the south of the terrace of the pylon tower. No indication of this structure is given in Curto 1965, or Stock and Siegler 1965, at either of these positions. See VII. A. 31 for a discussion of this structure.

Verso: an unidentified, detailed, measured ink groundplan which is difficult to reconcile with other plans of Kalabsha. It is in the same style as that on the recto.

VII. A. 29

Groundplan of part of the pylon of the Great Temple at Kalabsha.

PM, 11 (the PM Manuscript List gives this as, 'Great Temple, plan of roof' but this is an error.)

Ink over pencil.

22.8 x 18.2 cm.

Black ink, measured and annotated groundplan by Beechey of the two towers at each end of the pylon entrance showing the detailed measurements and, in the north tower, details of the staircase.

VII. A. 30

Groundplan of the entire Great Temple at Kalabsha, including its terraces and enclosure walls.

PM, 11.

Black ink over pencil, stained. The sheet has been folded. An additional sheet of paper has been stuck on to give the height.

55.5 x 25 cm.

A large, finished, black ink, annotated (but not measured) groundplan of the whole temple by Linant. Title, 'plan figuré du temple de Kalapsi nubie'. Annotations name various parts in French, including the nilometer, called 'puit' (well).

VII. A. 31

Groundplan and Description of the Great Temple at Kalabsha.

PM, 11.

Watercolour and ink. An additional sheet of paper has been stuck on to give the height.

57 x 39.5 cm.

A watercolour 'Ground plan of the Ruins at Kalapshé' on coarse flecked paper. One of the series of groundplans and descriptions made by Banks on his first journey, 1815. In front of the quay the 'stone breastwork against the Nile in time of Inundation' is shown with its gate to the river. A Greek/Coptic(?) inscription is copied and placed with a cross on the side of this gate. 'This Inscription is coarsely cut upon the adjoining stones in this part'. The same inscription is repeated roughly in pencil at the top right of the sheet. The Christian alterations to the forecourt at the east end of the hypostyle hall are outlined in red.

(Barsanti found these walls of the Coptic chapel in 1907 but was unable to conserve them because it involved too many blocks needed for his restoration work.)³²

Under a faint and largely illegible description are a list of the dimensions of various parts of the temple. At top left, written the other way up, is a red ink Greek inscription and below it two lines of a Meroitic inscription. They are annotated 'Greek Inscription painted on one of the Front Columns of the Portico, & below it the first line of what seems an Inscription of some length on the same column.'

Part of a structure to the south of the pylon 'does not seem to appear in the modern groundplans. This might be the mammisi of which Gauthier writes 'si toutefois il a jamais existé, me semble plutôt devoir être cherché du côté sud, sur la plate-forme où s'élève le pylône, e légèrement en avant de ce dernier; il n'en reste plus rien.'³³ In 1956 however Daumas discovered 'ce qu'il identifia comme la ouabet de ce temple et le mammisi, dont le complexe était ménagé au Sud-Ouest du grand édifice.'³⁴ This structure, PM's Chapel of Dedwen, Daumas considered to be the mammisi.³⁵ Interestingly however, the otherwise unidentified ruins which are represented on Bankes' plan are in exactly the position where Gauthier says he would have expected to find the mammisi, that is, as described above.

Verso: in pencil, one word of an inscription [in Greek?].

VII. A. 32

View of the interior of the Great Temple at Kalabsha.

PM, 11.

Pencil, signed, '[1?]. Linant'.

23.3 x 28.5 cm.

A finished pencil drawing by Linant of a view, possibly of the south-east corner of the Hypostyle hall, with the ground covered by huge fallen blocks. Behind one of these stands a stout turbaned figure wearing a sword.

VII. A. 33

A view of part of a temple with a landscape background.

PM gives this as Kalabsha, but see below.

Pencil on heavy, grey paper. The sheet is open but was previously folded.

27 x 37.3 cm.

³² Maspero 1909, I, 9, pl. LXV..

³³ Gauthier 1911, xxxv.

³⁴ Daumas 1970, 1, where it is stated that the mammisi will be the subject of another volume of the Collection Scientifique.

³⁵ The identification of the mammisi is discussed in Daumas 1958, 117-122.

A rough pencil drawing of three columns with differing floral capitals and forming a peristyle against a wall. The columns support the roof. The end column, leaning at an angle, stands on a low wall which continues along to the right. Next to this column is what appears to be a large stela. Beyond, the landscape can be seen. The river winds through steep hills falling close to the river's edge. On the promontory to the left there appear to be buildings or rocky debris. There does not seem to be any part of the temple at Kalabsha which conforms to this view. Possibly this may be part of Philae?

Verso: in ink in black ink and in the style of Beechey, '4'.

VII. A. 34

A view of the facade of the Hypostyle hall of the Great Temple at Kalabsha.

PM, 11.

Pencil, ink and wash, with touches of brown and blue watercolour on blue paper.

42 x 26 cm.

A view from a point inside the pylon entrance across the Forecourt to the facade of the Hypostyle hall. Taken slightly at an angle, the view shows the inner thickness of the pylon gateway with its decoration of a crowned male figure holding the *ankh* symbol and *was* sceptre. Above and in front of him columns of text are indicated. The south-west corner of the Forecourt is full of large fallen stone blocks. The axis doorways to the Outer and Inner Vestibules can also be seen. Only part of the drawing is accentuated with colour; the background to the temple and an area in the middle of the Forecourt floor. The style and use of blue paper are typical of Bankes' work.

VII. A. 35

View of the interior of a temple (not Kalabsha).

WM 1809

Black ink and watercolour. The sheet has been folded.

32 x 40 cm.

A fine, ink over pencil drawing in Bankes' style, of a temple interior with part watercolour and sepia wash. PM places this view at Kalabsha, although the modern pencil attribution to Kalabsha on the verso is queried. It does not correspond to anything from Kalabsha and appears to be the interior of the Ptolemaic chapel at Deir el Medineh. What appears to be the pyramid-shaped peak at Gurna (on the west bank at Thebes) can be seen above the open roof of the temple. The configuration of the interior and the decoration are very similar to the Deir el Medineh temple, and a comparison with other pictures of the interior of this

temple³⁶ appears to endorse this identification. Anderson and Fawzy's plate, reproduced from the *Description d'Egypte*, shows the screen wall at right, standing, while in the drawing it is broken away.

VII. A. 36

Panoramic view of the Great Temple at Kalabsha in its setting.

PM, 11.

Watercolour on blue paper.

13.4 x 34.7 cm.

A watercolour view taken from the north-east showing the Nile at left. The remaining walls and terraces of the terrace quay in front of the pylon are shown in some detail, including the side ramp. The extent of the drop from the temple to the Nile is shown by a half hidden object; either a shaduf or the mast of a felucca. The gate on the north side of the temple and the small Ptolemaic temple at the right of the pylon are also shown, as are some buildings at the left side of the temple. The style and blue paper are typical of Bankes' work.

VII. A. 37

A view of the Great Temple at Kalabsha.

PM, 11.

Pencil; tiny hole at top centre.

26.2 x 39 cm.

An unfinished pencil drawing by Linant of a view of the side of the temple from the north looking across to the Nile beyond. The drawing shows the broken side section of the inner enceinte wall and the accumulation of fallen blocks from it. Through the break, the back of the Hypostyle hall and the drop of the roofline to the lower part of the temple containing the three rear chambers can be seen as well as the double staircase from the roof of the rear chambers to the roof of the Hypostyle hall. The remains of the structures inside the back of the main enceinte wall can be seen. This appears to be the preliminary drawing for VII. A. 38; a more finished version of the same view.

Verso: in pencil, '32' (or '33') in Linant's hand.

VII. A. 38

A view of the Great Temple of Kalabsha from the north east, in its landscape.

PM, 11.

³⁶ Anderson and Fawzy 1987, 45, pl. 33; Capart and Werbrouk, 1926, 213, Fig. 135 (after A. Mariette); Murray c1930, 140, pl. XXXIII. ³⁷ The camel was not found in Egypt in Pharaonic times.

Pencil, the sheet has been folded.

25 x 45.8 cm.

A fine, finished, pencil view by Linant, almost identical to VII. A. 37 which appears to be the preliminary drawing. Being a slightly wider angle, a structure on the left and three Nubian figures on the right have been added.

VII. A. 39

A view of the Great Temple at Kalabsha.

PM, 11.

Black ink and sepia wash on two pieces of grey paper which have been glued together. The paper has been folded. Staining.

27.5 x 69.5 cm.

A fine ink and wash drawing by Beechey, taken from a similar viewpoint to VII. A. 37 and 38, but slightly higher and further west. The Nile, a felucca on the river, and the terrain surrounding the temple are shown. The ruins of the area to the north side of the temple are shown. The terrace and causeway leading to the great pylon can be seen in some detail; a figure shown on it gives the proportion.

Verso: in black ink, in Beechey's numbering style, '8'.

VII. A. 40

View of the facade of the Hypostyle hall of the Great Temple at Kalabsha.

PM, 13.

Black ink over pencil, some staining around the edges which are badly torn.

PM, 13.

34.5 x 62 cm.

A very fine, highly finished ink drawing by Beechey of the facade showing the Forecourt full of huge stone blocks. However it leaves out some of the detail of the decoration, e.g. around the main doorway to the Hypostyle hall, when compared to the other version of the same view, VII. A. 41. Four figures are included; two turbaned men, and two Nubians. The remains of a wall and platform of the Coptic construction in the Forecourt can be seen in front of the facade. Beechey has written '3' above the roof of the facade.

Verso: in black ink, by Beechey, '18'.

VII. A. 41**View of the facade of the Hypostyle hall of the Great Temple at Kalabsha.**

PM, 13.

Pencil.

37.5 x 56 cm.

A very fine, highly finished pencil drawing, probably by Linant rather than Beechey. The viewpoint is taken from slightly to the left of that of VII. A. 40 and shows the wall and platform in front of the facade more clearly. The decoration on the facade is shown in greater detail than in VII. A. 40, in particular the decoration of the central door jambs (the uraeus cobra twined around a stalk or pole), and the pattern of the bead moulding under the winged sun disk on the cornice of the roof.

VII. A. 42**Reliefs from the central doorway of the facade of the Great Temple of Kalabsha.**

PM, Miscellaneous.

Black ink over pencil.

18.2 x 22.8 cm.

A rough black ink sketch of the relief scenes from the jambs and lintel of the central doorway on the facade of the Hypostyle hall. The scenes show seated and standing pairs of deities facing each other. The figures are somewhat crudely drawn and elongated and the columns of hieroglyphic text are not shown. From the numbering style the drawing is perhaps by Bankes or Beechey. Two of the scenes are measured. The sketch actually shows less than can be seen in Gauthier's photographic plates.

Left: the left part of the door frame (Gauthier 1911, pl. LXIII, A and B, 175-6). Right: the right part of the doorframe (Gauthier 1911, pl. LXIV, A and B, 177-9). The artist has run out of space at the bottom of the drawing and had to include details of the lower registers in the centre of the sheet. Centre top, is the completed fourth register of the south face showing a male crowned figure, perhaps Mandulis, holding out a falcon. Below this is the completed fourth register from the right jamb. (The head and crown are correctly placed and the torso belongs below it.)

Verso: details of the patterned bead border and the twisted uraeus motif of the doorway shown on the recto.

BEIT EL WALI**VII. B. 1****Description of Beit el Wali in 1815.**

PM, 21.

WM 1803 (or 1805)

Sepia ink.

15 x 19.2 cm.

Part of a journal description of Beit el Wali by Bankes. The style of writing, sepia ink, prose style and content, as well as the early watermark, show it to be from his return journey 1815. The first section is missing and the description begins mid-sentence. The columns are 'not cut like those at Amada (to which they have a great affinity) into facets but furrowed into 20 regular flutes...' He notes the two niches in the Columned Hall which still contained their seated figures, and the niche in the Sanctuary from which the 'vestiges' of seated figures remained. 'A few scrawls in Greek characters seem to belong to Xtian times; I did not copy them. I saw nothing like a sepulchre throughout this grotto... But in one that is nearer to the great temple of Kalabshé to the S.W. are many horizontal holes like ovens, full of bodies imperfectly embalmed, & bones & scraps of linen.'

'Beit-el-Waly furnishes one of a thousand instances of the representation of a variety of animals among which the camel, so useful & so common, does not once occur.'³⁷ He adds a note on the similarity between the articles depicted as spoils here and in 'the celebrated grotto where are the eight little chambers at Babel Moluk [the Valley of the Kings]'

Verso: a few lines of faint, illegible, pencil notes.

VII. B. 2

Plans of a doorway at Beit el Wali.

PM, 21.

Pencil. Paper folded in half lengthways, staining, corner torn.

41.5 x 12.5 cm.

Various rough, measured, and annotated pencil sketch plans by Bankes of architectural details including a doorway (into the Sanctuary?) and its thickness.

Verso: Other small, rough, measured details including the 'great doorway inside' and 'side of columns[?]'

VII. B. 3

Various measured plans of the temple of Beit el Wali.

PM, 21.

Pencil with a single ink addition. Paper folded in half lengthways, staining, and the fold slightly torn.

42.2 x 25 cm.

Various rough pencil sketches, measured and annotated by Bankes, of the dimensions of the compartments of wall relief in the Entrance Hall, including the 'car & horse' relief (the king in his chariot).

Verso: Bankes' title 'Beit el Waly'. Measured sketches: a longitudinal section of the temple and a cross section of the rear wall of the Columned Hall showing the position of the two statue niches. Also the rear wall of the Sanctuary showing the statues in the niche (which Bankes said in 1815, VII. B. 1, only remained as 'vestiges'. They are now destroyed).

VII. B. 4

A groundplan of the temple of Beit el Wali.

PM, 21.

Pencil and a small addition in red ink. Staining.

25 x 21 cm.

A pencil groundplan of the temple, measured and annotated by Bankes. Also elevations of the three doors from the Entrance Hall to the Columned Hall, marked respectively 'side door' and 'great door'. Over this, faintly, a sketch of a torso from the reliefs.

Verso: an unfinished fine ruled outline of a gateway. (Not from Beit el Wali, but perhaps Kalabsha.)

VII. B. 5

Reliefs of the king's sons in their war chariots, from the south wall of the Entrance Hall of Beit el Wali.

PM, 23 (6)-(7).

Ink over pencil. Brown paper; the left edge is rough and a small additional piece of paper, now loose, had been glued on, giving an irregular shape.

26.5 x 15.2 and 15.2 x 4.3 cm.

An ink over pencil sketch of two sons of Ramesses II; Amenherwenemef (upper) and Khaemwaset (lower) in their war chariots. The two-horse chariots are driven by charioteers; the princes are shown wearing the 'side-lock' of hair denoting youth, and Khaemwaset holds a bow. There are two registers with a band of text between them and the scene is that on the east half of the south wall (Ricke et al. 1967, pl. 8). The hieroglyphs are drawn in ink, the signs are rough but legible; however the text as shown here bears no resemblance to that shown in Ricke et al. 1967. The general style, in particular the inclusion of 'false' hieroglyphs and rather Classical-style horses heads, probably indicates the work of Bankes. The extra paper was added to include the horses' feet and a section of text. The animal's tail (bottom right) which intrudes across the register, is part of the adjacent tribute scene.

Verso: small sketch of the horses' hooves, similar to that overleaf.

VII. B. 6

The king's sons in their war chariots and the text above. From the south wall of the Entrance Hall of Beit el Wali.

PM, 23 (6)-(7).

WM 1814.

Pencil.

20.2 x 25.2 cm.

Two rather rough pencil sketches of the figures from the chariots. Bankes' annotations and title, 'Beit el Waly', so it is probably by him. Nine columns of hieroglyphs are legibly but roughly drawn above the figures and, from a comparison with Ricke et al. 1967, accurately copied.

Verso: some trial ink marks.

VII. B. 7, 8, 9 and 10.

The relief scenes from the south wall of the Entrance Hall of Beit el Wali.

PM, 23 (6)-(7).

Ink over pencil. The separate sheets link up to give a panorama of the wall scene. All four sheets are folded widthways about 14.5 cm down; all have been unfolded except for VII. B. 10. Slight staining.

VII. B. 7: 42.5 x 44.5 cm. VII. B. 8: 44.3 x 43 cm. VII. B. 9: 43.3 x 44.6 cm. VII. B. 10: 44.5 x 44.4 cm.

All the outline drawings appear to be by the same artist and are on a much larger scale than that generally used by Ricci. The hieroglyphs are filled in. The title by Bankes, 'Beit el Waly', is written on the verso of VII. B. 7 and 10. These drawings are finely and accurately drawn, so possibly may be by Beechey, or Ricci. In none of the drawings was more remaining on the wall in Bankes' time than is shown in Ricke et al. 1967.

VII. B. 7: The figure of Ramesses II in his chariot. Behind him are the chariot horses of one of his sons, with below, a horizontal hieroglyphic text. A fine drawing of the king (although slightly out of proportion from a comparison with Ricke et al. 1967) and an accurate rendering of the text.

VII. B. 8: The king's bow is drawn, his horses trample Nubians underfoot. The hieroglyphs, including the king's cartouche, are accurately drawn.

VII. B. 9: The melee of fleeing Nubian bowmen. The gaps in the drawing equate to the missing sections in Ricke et al. 1967.

VII. B. 10: A wounded Nubian, supported by two comrades, is helped back to the camp and greeted by a woman and two children. There are dom palm trees with baboons in them. A child runs toward

a seated woman stirring a pot who turns back towards him. Three columns of hieroglyphs are accurately drawn.

VII. B. 11

Text from the Entrance Hall of Beit el Wali. PM, 23 (6)-(7). Ceiling decoration of Columned Hall. PM, 26.

Pencil and grey ink. The paper has been folded in half.

30.3 x 42.5 cm.

Four vertical columns of hieroglyphic text from behind the figure of the king receiving tribute in the Entrance Hall, south wall, west half (Ricke et al. 1967, pl. 9). A very precise, accurate, and artistic rendering of the hieroglyphs which are shown with double lines and partially inked, probably by Beechey although the annotation on two cartouches, at right, 'before hero' i.e. in front of the king, is by Bankes.

Verso: Vulture and cobra with outstretched wings motif, hieroglyphs between, from the painted ceiling between the architraves of the Columned Hall (Ricke et al. 1967, pl. 38). '1st from door snake' indicates the sequence of this repeated ceiling pattern. Also some individual hieroglyphs with the colours marked. All by Bankes.

VII. B. 12, 13, and 14.

Ramesses II receives tribute. Relief scene from the south wall of the Entrance Hall of Beit el Wali.

PM, 23 (6)-(7).

Ink over pencil on heavy brown paper. The three sheets link, in the sequence 12, 14, 13, to form a panorama of the tribute scene (Ricke et al. 1967, pl. 9). The sheets may have been attached together at some point although there is not much overlap.

VII. B. 12: 27 x 30.4 cm. VII. B. 13: 26.8 x 42 cm. VII. B. 14: 27 x 42 cm.

From the slightly awkward figure drawing and the practice of indicating hieroglyphic text in this abstract style, these drawings are likely to be by Bankes and from his first journey 1815. This would seem to be confirmed by the fact that Linant was required to draw the same scene in VII. B. 15.

VII. B. 12: Ramesses II, seated on a throne within a kiosk, receives tribute. Before him are the crown prince Amenherwenemef (upper register) and his vizier and courtiers (lower register). See Ricke et al. 1967, pl. 9. The vizier is shown with a 'bobbed' wig in the drawing. This is apparently an error due to the damage on the relief as Ricke et al. 1967 shows the vizier as shaven-headed. 'False' hieroglyphs are very roughly indicated in ink wash, and bear no relationship to the actual text (which is accurately copied in VII. B. 11). Hanging from the table behind the prince is gold (for which Nubia was renowned) in the form of linked gold rings.

VII. B. 14 (sic; the PM numbering is out of sequence here): Upper register: The viceroy of Kush, Amenemope, receives gold collars from two butlers. Behind him are piles of various different items of tribute including gold, gold in rings, incense, bows and hide-covered shields, leopard skins, ebony logs and ivory tusks, ostrich feathers and eggs, and manufactured luxury goods such as ostrich feather fans and elaborate chairs (incidentally indicating the level of accomplishment of Nubian manufacture). The outline drawing omits internal details in contrast to the very elaborate colouring displayed on the Bonomi casts in the British Museum where the detail makes the items easier to identify. The small hieroglyphs in front of the vizier are not accurate. Lower register: The viceroy Amenemope carries on his shoulder a mass of spoils including gold rings and leopard skins. Behind him, two manacled prisoners are led in by Egyptians, followed by Nubians bringing live animals including a gazelle, monkeys and a giraffe. The larger hieroglyphs in front of the vizier are written more carefully and are close to those in Ricke et al. 1967.

VII. B. 13 (sic; the PM numbering is out of sequence here). Upper register: Nubians bring in live animals: a lion, an antelope(?), a small gazelle, and a pair of oxen whose long horns are artificially deformed and ornamented with a miniature head and hands. Behind them are a group of Nubians armed with staves (accompanied by the beat of a darabouka player, according to Ricke et al. 1967, 12, but the instrument is missing in the drawing). Lower register: Nubians lead in a hefty pair of oxen with horns decorated as described above; a monkey leaps onto their back. Behind them, two hunting-dogs and two women, one of whom carries two children in a basket on her back. In front of them a child carries a monkey on his shoulders. A gazelle and a leopard are led in, also an ostrich (shown in the drawing with an open beak; in Ricke et al. 1967, the beak is missing). As pointed out by Bankes in his description, VII. B. 1, these scenes are paralleled in some Theban tombs.

VII. B. 15

Relief scene of Nubian tribute from Beit el Wali.

PM, 23 (6)-(7).

Black ink over pencil. The paper has been folded in two places.

23.1 x 67.4 cm.

A fine, finished, ink over pencil, smaller-scale version by Linant of the scenes shown in VII. B. 12, 13, and 14. The damage to the relief is shown. The hieroglyphs in front of the viceroy Amenemope in both registers are more accurate than those in VII. B. 14, although much is missing. In the drawing the ostrich is shown with an open beak (Ricke et al. 1967, the beak is missing) and the animal in front of the giraffe (headless in Ricke) is seen to be a leopard. The vizier is again shown with a 'bobbed' wig because the artist mistook the rough broken area around the head for a wig (see VII. B. 12).

Verso: a very small sketch of a European(?) profile.

VII. B. 16

Relief scenes from the Entrance Hall of Beit el Wali, north side.

PM, 24 (8)-(9),

Pencil, some staining.

27.8 x 37.6 cm.

A fine but unfinished pencil drawing, probably by Beechey, of Crown Prince Amenherwenemef who brings in captives, including a Libyan and a Syrian, to Ramesses II. The king stands on a platform supported by the prostrate figures of an Asiatic and a Libyan and holds three northern prisoners by their hair (Ricke et al. 13, pl. 10, 11). This scene constitutes all that remains of the east end of the north wall and no more of the scene is visible in the drawing than in Ricke et al. 1967, pl.11. (For the inscription behind the king, see Appendix B.)

VII. B. 17

Relief scene from the Entrance Hall of Beit el Wali, north wall, second scene from east.

PM, 24 (8)-(9).

Ink over pencil, staining.

27.6 x 38.1 cm.

A fine, ink over pencil drawing, probably by Beechey, of Ramesses II accompanied by a prince brandishing an axe. Ramesses storms a crenellated Syrian fortress containing a chief whom he grasps by the hair. On the ramparts the Syrians entreat mercy and a man falls from the far edge. Some minor details are shown in the drawings but not in Ricke et al. 1967, e.g. the prince's quiver of arrows, the heads of the cobras on the sun disk over the king's head, and part of his curved sword. At left, part of the figures of the king in his chariot and the vanquished enemy are faintly outlined. The hieroglyphs are neat, clear, accurate and quite stylish). Below the drawing is a tiny illegible note '30 wide[?]'. (See Appendix B.)

VII. B. 18

Relief scene from the Entrance Hall at Beit el Wali, north wall, third scene from east.

PM, 24 (8)-(9).

Pencil.

25 x 34 cm.

A fine finished pencil drawing by Linant, set within a border, and indicating areas of damage. It shows Ramesses II, below the outstretched wing of a protective hawk charging at the fleeing Bedouins in his chariot (Ricke et al. 1967, pl. 13). Title by Linant bottom right, 'Betel houolé'. Two columns of

hieroglyphic text at right are those shown far left in VII. B. 17.

VII. B. 19

Relief scenes from the Entrance Hall at Beit el Wali, north wall, west end.

PM, 24 (8)-(9)

WM 1816.

Ink over pencil, and pencil. Slight staining.

27 x 38.5 cm.

A very fine if unfinished drawing in ink over pencil. The same hand appears in VII. B. 16 and 17. From the fine drawing of the figures and the hieroglyphs it appears to be that of Beechey. Right; Ramesses II below the outstretched wing of a protective vulture holds a curved sword to the head of a Libyan captive who is also being attacked by a small dog. (Ricke et al. 1967, pl. 14.) Left; Ramesses II receives his officers who praise him. The crown prince Amenherwenenef leads in three Asiatic prisoners in fetters. A lion sits at the king's feet. (Ricke et al. 1967, pl. 15):

Below the drawing, sideways on, are three further columns of text which are from the area to the right of the drawing and which the artist did not have room to add there. Within the text are Egyptian officers and the crown prince Amenherwenemef (only his hand is preserved) who extol the king. The hieroglyphs here are more roughly drawn in pencil but accurate. The text to the right of the seated king is, with the exception of one omission (where there is a repetition in the text), completely accurate. Altogether a very fine copy indeed.

VII. B. 20

Relief from the Columned Hall at Beit el Wali, east wall, south end.

PM, 25 (25).

Ink over pencil.

44.5 x 29.3 cm.

A fine ink over pencil drawing of Ramesses II smiting a Nubian before Amun Re(?), missing from the drawing, whose figure was only roughly executed at the time the southern doorway to the Columned Hall was blocked up (Ricke et al. 1967, pl. 27, and photograph pl. 28, B). Below the drawing '5.10 high' and a scale is marked. Above the drawing is a faint pencil sketch of Ramesses' cartouche. The quality of the drawing of figures and hieroglyphs, some double-lined and generally very accurate, indicates Beechey's work.

VII. B. 21

Relief from the Columned Hall at Beit el Wali, entire south wall.

PM, 25 (26).

Ink over pencil; some staining at the edges.

29.4 x 44.5 cm.

A fine, ink over pencil drawing by Ricci and annotated by him in English down the left side 'Bett el Wally - the exterior chamber - left side'. The hieroglyphs are not drawn very accurately or particularly well and there are errors and omissions. Ramesses II, with Hathor behind him, censes and libates a food offering before Horus and Isis (Ricke et al. 1967, pl. 29 and photograph pl. 48, A). The body of the king is shown in the drawing (Ricke et al. 1967: missing). He wears a short kilt with a vertical panel edged with a pair of uraci. The shapes of the food on the offering table also differ from those shown in Ricke et al.

VII. B. 22

Relief scene from the Columned Hall at Beit el Wali, east wall, north end.

PM, 25 (29).

Ink over pencil.

44.6 x 29.5 cm.

A fine but unfinished drawing of Ramesses II smiting a Libyan before Re-Harakhti(?), missing in the drawing, whose figure was only roughly executed at the time the northern doorway to the Columned Hall was blocked up (Ricke et al. 1967, pl. 24, photograph pl. 28, A). This drawing is a pair to VII. B. 20 in both content (a reverse image), and scale and style of drawing; therefore probably by Beechey. However, despite the large scale and small numbers of hieroglyphs they are not very accurately copied and there are some errors.

VII. B. 23

The left reveal of the middle doorway to the Columned Hall at Beit el Wali.

PM, 24 (20).

Ink over pencil.

23.5 x 16.5 cm.

A good ink over pencil drawing, probably by Ricci, of Ramesses II, received by Amun Re (Ricke et al. 1967, pl. 19, C). The god holds the sign of life to the nostrils of the king and places his right arm on the king's shoulder. The hieroglyphs, even though few and large, are not very well copied.

VII. B. 24**Text from columns and architraves in the Columned Hall at Beit el Wali.**

PM, 26.

Pencil.

25 x 21 cm.

Various rough sketches of hieroglyphic text; measured, annotated and probably by Bankes. Left; a rough pencil drawing of the inscriptions from the abacus and shaft of the south face of the northern column in the Columned Hall (Ricke et al. 1967, pl. 37, A). Bankes' title in ink, 'Beit el Wely'. An X marks the continuation of the shaft inscription, for which space had run out. Right; a rough pencil drawing of the horizontal inscription from the north architrave, south side (Ricke et al. 1967, pl. 37, B). Also, a small rough sketch of a ram-headed god (Khnum?) seated at a potter's wheel fashioning a figure. Far left: the 'abacus' from the north face of the southern column in the Columned Hall (Ricke et al. 1967, pl. 35, A) and below it part of the text from the lower part of the shaft from the same column.

VII. B. 25**Texts from the columns of the Columned Hall at Beit el Wali.**

PM, 26.

Pencil, staining.

31.5 x 21.5 cm.

Bankes' title in ink, 'Beit el Waly', and all these rough sketches likely to be by him from the style and numbering. Left; the text from the east face of the shaft of the southern column in the Columned Hall (Ricke et al. 1967, pl. 35, B). Right; a rough sketch of the text from the east face of the northern column in the Columned Hall (Ricke et al. 1967, pl. 36, B). Far right (other way up) the capital of a column (not from Beit el Wali).

VII. B. 26**Relief from the left reveal of the doorway to the Sanctuary at Beit el Wali.**

PM, 26 (35).

Ink over pencil.

23.5 x 16.5 cm.

A good ink over pencil drawing. A slightly larger pair to VII. B. 23 in style and content and probably by Ricci. Ramesses II is received by the goddess Satis (Ricke et al. 1967, pl. 39, A). The goddess places her hands on the king's shoulders. The horns and uraeus on Satis' crown are missing in the drawing.

Verso: some faint ruled lines.

VII. B. 27

The statue niches from the Columned Hall at Beit el Wali.

PM, 25 (31), and verso (27).

Ink over pencil, and pencil. The paper has been folded lengthways.

25 x 41.8 cm.

A finished, ink over pencil, shaded, drawing of the statue figures in the north niche from the west wall of the Columned Hall (Ricke et al. 1967, pl. 34, B). The king, holding the *hk3* sceptre, sits between the ram-headed god Khnum and the goddess Anukis. Bankes' title in ink, 'Beit el Wely' and in pencil, 'L hand'. His scale, 'Scale 1 foot' is marked at the bottom of the sheet and the drawing is probably by him. No details of the faces are shown. Anukis wears an armband and two anklets.

Verso: a rough pencil sketch of the figures in the other niche from the Columned Hall; the south niche of the west wall (Ricke et al. 1967, pl. 34, A). The king, holding the *hk3* sceptre, is seated between the god Horus and the goddess Isis(?).

VII. B. 28

Cartouches from the Columned Hall at Beit el Wali.

PM, 26.

Pencil on rough buff-coloured paper, staining.

26.5 x 18.5 cm.

Rough pencil sketches of cartouches, probably by Bankes with his annotations and title 'platebands - Beit el Waly'.

Left: three very roughly sketched cartouches marked 'side[?] abacus' from the (top to bottom) west, east and north faces of the northern column in the Columned Hall (Ricke et al. 1967, pl. 36, D, B, and C). Below them is noted roughly and faintly in pencil, 'side doors Beit el Waly - cornish not original[?] - large figure interrupted[?] by the [?] of hieroglyphs that [?] the former'.

Right: cartouches from the soffits of the architraves in the Columned Hall: (Upper): the north architrave, west soffit. (Lower): the north architrave, east soffit (Ricke et al. 1967, pl. 37, E and F) marked 'right door'.

DENDUR

VIII. A. 1a

A longitudinal section through Dendur temple.

PM, Omitted

Pencil. Stained. The sheet has been folded.

44.6 x 59 cm.

Title, 'Dendoor' in Bankes' hand. This large folded sheet of rather stiff paper has been used by PM as a folder to contain the Dendur drawings.

Verso: A pencil sketch of a longitudinal section of the temple from the pylon through to the rock-cut chapel. Below it is a longitudinal section through the terrace which belongs at the far left of the drawing above it. Bottom left is a scale on which the numbers are in Ricci's hand.

VIII. A. 1

The frieze from the facade of the entrance to the Pronaos at Dendur.

PM, Omitted

Black ink over pencil, stained and finger-marked.

32 x 21 cm.

A fine, ink drawing of part of the frieze (the repeat pattern) and the hieroglyphic text from the upper part of the architrave of the facade of the Pronaos. Title in ink in Beechey's hand, 'Frize at Dendoor' and the drawing is presumably by him. This section is the left side. Its pair, in reverse, is found on the right side and between them is the winged disk. See Ibrahim and Leblanc 1975, pl. XXXV; Aly et al. 1979, pl. XXXI.

VIII. A. 2

Reliefs from the outer and inner thicknesses of the south side of the pylon of Dendur Temple.

PM, 29 (3) and (6)

Grey ink over pencil, paper folded lengthways.

25 x 41.8 cm.

'Dendura' in pencil in Ricci's hand.

Verso: A neat grey ink over pencil drawing in which the scenes on the two thicknesses are drawn side by side. Title by Ricci, 'Dendura - parte interia dritta venendo dal tempio - 1. Prima divisione nel'Est[?] 2. Parte di mezzo. 3.' [The absent drawing of '3' is on VIII. A. 3.] His outer thickness '1'

corresponds to PM (3), and his '2' is PM (6). Three registers over a base register are shown on each, with the upper register destroyed except for the figures' legs.

Left, PM (3): Pharaoh offers to god (destroyed), offers incense to Horus of Buhen, and bouquets to Petesi. See Blackman 1911, 11-12, pls. XIX, XX (1), omitting top register. Right, PM (6): Pharaoh offers wine to Horus of Mi'am (modern Aniba), and emblems to Osiris (Blackman 1911, 18-19, pl. XXIX). The base register shows 'Nile gods' and field goddesses with offerings. Left, the god and goddess are each preceded by a goose, and birds are suspended from the tray held by the goddess. Right, the god is preceded by an ox. Behind him the figure of the goddess is destroyed; only her field-offering is shown in the drawing.

Probably due to the small scale of the drawing there are some omissions and inaccuracies in the text compared with Blackman. Ricci also describes '2' as the central part whereas it is an end section.

See Aly et al. 1979, pls. XI-XIV. The drawing shows the entire figure of Petesi, most of which is missing in pl. XIII.

VIII. A. 3.

Reliefs from the central thickness of the south side of the pylon of Dendur Temple.

PM, 29 (5)

Grey ink over pencil.

25 x 21 cm.

This drawing, also by Ricci, is a continuation of VIII. A. 2 although on a larger scale, and numbered '3' as its title. It shows two registers. Upper register (now almost destroyed): the king offers to Petesi. Lower register, left: a female-headed cobra goddess, perhaps Renenutet. Lower register, right: the king offers a field to Isis. Blackman 1911, pl. XXX (2).

According to Blackman 1911, 19-20, pl. CIV, little remains of the inscription behind Petesi. The text in the drawing shows omissions and inaccuracies, and the only additional information is that a shaded square is drawn below the cobra goddess in an area now destroyed. See also Aly et al. 1979, pls. XV, XVI.

VIII. A. 4 and 5

A scene and details from Dendur Temple.

VIII. A. 4: (left): a figure of Osiris from the pylon. PM, 29 (8)-(9); (middle): cartouches of Augustus and other details. PM, 30 (11). VIII. A. 5: a relief scene from the Pronaos. PM, 30 (16)-(17).

WM 1817

Pencil. Sheet folded widthways and torn along the fold. VIII. A. 5 is on the verso of VIII. A. 4.

32 x 45 cm.

VIII. A. 4: Various small pencil sketches with annotations by Beechey. Titled 'The back of propylon Dendour'. At left the figure of Osiris from the reliefs on the inner doorway of the pylon. Some cartouches and hieroglyphic groups are also sketched.

Beechey notes among some other general observations; 'Horus has invariably the hawk before him / the naked figure with finger to his mouth / here[?] it is draped as at Debode / Hermes also represented on facade of temple / with the snake & scorpion as at Dakka - and before him the name of Hermes'. He also gives some colour notes for 'the second view of Dendour' and adds that, 'to make the view perfect all the hieroglyphics on temple as well as propylon should be indicated'. He adds; 'winged globe on propylon / bad taste.'

VIII. A. 5: A fine pencil drawing by Beechey, with some shading, of the scene showing the king before an offering table offering incense and libation to Petesi and Pihor. Beechey has marked it 'in relief at Dendour - inside of pronaos'. The hieroglyphic text is indicated with a cross and shown in full on a larger scale to the right of the drawing. He also notes that 'In the sekos - walls of which are otherwise plain - a tablet in front having the representation of an offering to Isis with [?] - and another below to Osiris as may be seen by the cap[?]'. 'Both Isis & Osiris seem invariably to have their names before them...' See Blackman 1911, 34, pl. LIV and Aly et al. 1979, pl. LXII.

VIII. A. 6

The relief decoration of the south wall of the Pronaos at Dendur.

PM, 30 (16)-(17). PM, 60 (the base).

Pencil, ink, and watercolour. Slight staining.

29.4 x 44.6 cm.

A fine but unfinished drawing by Ricci showing the entire relief decoration of the wall, including the lion over the door. Top: a fine and detailed watercolour frieze of winged falcons, the royal cartouche, and *kheker* ornaments. Upper register: (left) the king offers incense to Isis; (right) the king offers incense and libation to Petesi and Pihor (see VIII. A. 5 for a larger, more finished version of this by Beechey). Lower register: the king offers milk to Arsenuphis, Isis and Harpocrates, and a recumbent lion is shown in the panel over the doorway. See Blackman 1911, pls. LIII-LV, LVI (1), and Aly et al. 1979, pls. LXII, LXIII.

The base shows 'Nile gods' alternating with 'field goddesses' who carry trays from which birds are suspended. Before the goddess, far right, are an ox and a tall bouquet. The registers are drawn in pencil, only the crown (top left) and the lines separating scenes have been finely finished in ink. On the frieze, the artist has worked directly in watercolour over the pencil. The hieroglyphs are extremely accurate, especially considering the small scale. The numbers '2.3' to the right of the drawing are in Ricci's hand.

VIII. A. 7

The exterior of Dendur Temple. Relief decoration from the south wall.

PM, 31 (28)-(31)

Grey ink over pencil. Small tears on left side, some staining.

29.5 x 44.7 cm.

A good drawing in grey ink over pencil in Ricci's style but not as fine as VII. A. 6. The left end of the reliefs has been omitted from the drawing; presumably through lack of space as the views show that the full scene of at least the upper register was unencumbered by sand or debris. The doorway PM, (29) is shown.

Upper register, four scenes, right to left: the king before Arsenuphis and Isis, the king before Petesi, the king offers wine to Mandulis and Buto, the king offers the image of Ma'at to Amun Re and Mut. (The centre area of the two right hand scenes of this register, missing in the drawing, were already destroyed). Lower register, three scenes, right to left: the king offers incense and milk to Osiris, Onnophris and Isis, the king offers a bag of linen to Petesi and a female figure (a goddess? his wife?), the king offers wine to Horus and Hathor. Base register: 'Nile gods' alternating with clumps of papyrus. (Only one of these has been fully drawn and inked and only this side of the door was actually completed on the relief itself. On the other side, only part of a papyrus plant was begun.)

The decoration of the doorway has not been shown on the drawing. See Blackman 1911, 54-60, pls. LXXXIV-XCII (1), and Aly et al. 1979, pls. XL-XLVI. The hieroglyphs are clumsy but fairly accurate, however there are some omissions and inaccuracies.

Verso; 'Dendura' in Ricci's hand.

VIII. A. 8

Groundplan of the temple of Dendur.

PM, 28

Black ink, stained.

25.1 x 21.1 cm.

A detailed black ink measured groundplan of the main body of the temple. The crypt area is shown within the width of the back wall. From the figures and annotations, the plan is by Bankes. It includes a separate detail of the 'base of columns'. Title, 'Dendour'.

VIII. A. 9

Plan of an outside wall of the temple of Dendur.

PM, 28

Black ink, stained.

9.5 x 27.4 cm.

A small measured plan of part of the outside south(?) showing a doorway and relief compartments. Title, 'Dendour, outside'. By Banks.

VIII. A. 10

A plan of the terrace and pylon at Dendur.

PM, 28

Black ink. The paper is folded lengthways.

25.1 x 42.1 cm.

A fine measured black ink groundplan by Banks of the pylon and the terrace wall. What appears to be a structure marked at a point 2' 9" east and 7' 3" south of the south-east corner of the terrace is shown (see also a rough pencil sketch of the same on VIII. A. 16). It is an unidentified plan of two adjacent squares marked 9.2 x 10.7 and 8.9 x 6.6 $\frac{1}{2}$ (presumably feet and inches) with a line partially dividing the interior of the larger one and some other internal details shown. No such structure appears in any of the views and it is not clear what this plan represents.

VIII. A. 11.

Three plans of sections through the rock-cut chapel at Dendur.

PM, 28

Black ink.

25.1 x 42 cm.

Numbering and title, 'Dendour' by Banks. A measured, longitudinal section, probably by him, of the rock-cut chapel, showing the cornice of the entrance against the rock face. It also shows the external structure of the chapel with another cornice on the doorway entrance. This appears to be the small anteroom, now destroyed, of which only the lower parts of the walls remained for Blackman to see (note comments above in the introduction to Dendur and see El-Achirie 1972, pl. XVIII).

Verso: An unmeasured longitudinal section of the rock-cut chapel shown behind a measured longitudinal section through the sanctuary of the main temple and the crypt and marking the detailed measurements of the features on the interior of the rear wall.

VIII. A. 12

A plan of a section through the end of the terrace at Dendur.

PM, 28

Pencil.

25 x 21 cm.

A pencil sketch of a measured section through the end wall of the terrace from the south side. Annotated and probably by Banks. The upper part of this is now missing (El-Achirie 1972, pl. VI) and the drawing appears to show the profile complete.

Verso: a rough sketch, probably of the same wall.

VIII. A. 13

A plan of a section through the rock-cut chapel at Dendur.

PM, 28

Pencil.

25 x 21 cm.

A small, measured sketch of part of a section through the rock-cut temple and anteroom. At left the plan may refer to part of the broken side walls seen in the views, or may be a diagram to show the height of the anteroom above the back of the temple ('3.11'). The verso of VIII. A. 15 appears to be a rough version of this. The measurements of the anteroom here are as given in VIII. A. 11. All probably by Banks.

Verso: two very rough small sketches of column capitals.

VIII. A. 14

Plans of the temple at Dendur.

PM, 28

Pencil. Paper slightly crumpled and stained.

25 x 41.8 cm.

Various rough pencil sketches of plans of the temple measured and annotated by Banks. Left: rough sketches of the 'Pier' (the terrace) and a section and groundplan of the pylon. Right: a longitudinal section through the temple. An 'upper side window close to roof' is marked and against the roof (actually referring to the ceiling) is marked 'painted wings'. Title, top right, 'Dendour'.

Verso: small, measured sketched details of the capitals from the columns of the Pronaos facade and a small plan of the crypt.

VIII. A. 15

Various rough plans of the temple at Dendur.

PM, 28

Pencil.

21.1 x 30.2 cm.

Several small rough measured plans of the temple, including one showing 'mark of bar of propylon'. Annotated, measured, and probably by Bankes.

Verso: two plans; a measured triangular shape and a diagram, possibly of the height of the rock-cut chapel relative to the back of the temple (see VIII. A. 13).

VIII. A. 16

Various rough plans of the temple at Dendur.

PM, 28

Pencil. The paper has been folded about 5.5 cm. from the right edge, staining.

29.4 x 27.7 cm.

Various very rough, measured and annotated sketches by Bankes of plans of the temple including a groundplan of the temple and some details of plans. The two adjacent unidentified squares noted from VIII. A. 10 reappear here roughly sketched in pencil (see VIII. A. 10 for details). Title, 'Dendour'.

Verso: four more very rough measured and annotated plans and some details. Title in pencil 'Dendour'. Faintly; a figure from a relief, a line of Greek, and some scribbled shapes.

VIII. A. 17

Various rough plans of the temple at Dendur.

PM, 28

Grey ink and pencil. The paper is folded in half, staining.

25 x 41.5 cm.

Various very rough plans of the temple, measured and annotated by Bankes. Right: details from the column capitals from the facade of the Pronaos. Also a grey ink over pencil, neatly drawn *wadjet* eye and *ankh* sign, marked 'Abacus'. Left: several rough, measured and annotated plans of the pylon.

Verso, left: a rough, measured and annotated elevation of the facade of the Pronaos with the left side column shown in detail. Right: some rough sketches of details from a column capital.

VIII. A. 18

Plan and description of the temple of Dendur.

PM, 28

WM 1812

Watercolour, ink and pencil. Two separate sheets of different types of paper have been joined. The upper section contains the description but the plan continues over both.

52 x 26 cm.

A highly finished formal groundplan and description of Dendur from the series made by Bankes in 1815. There are his additional pencil notes illegibly written across the plan and down the side. The plan includes the anteroom of the rock-cut chapel. No walls or foundations link it to the main building and Bankes has noted that it does not follow the main axis. Between the pylon and Pronaos is a U-shaped area marked 'X'.

Bankes describes 'Dendour or Gharby Dandoor' as having a terrace of 'hewn stone' being 'curved inwards in the front part'. He finds the temple 'small but elegant in a high degree'. He notes that 'it suffers' from the addition of two side doors 'not opposite to each other'. 'Behind, nearly on a level with the roof, but detached, & without any communication with the temple, is a small sanctuary hewn in the live rock & a sort of porch added on to it in front, both the one and the other without Hieroglyphics. Near it in the same rock is a hole that may have served as a grave for a single body (& I am the more disposed to think that this was really its use as I found some others at a very short distance, in which bones & remains of bodies were still to be seen.)'

He is unsure of the purpose of the crypt which is 'only discernible owing to having been broken into from above'. The stonework of the facade of the Pronaos entrance 'has been cut away ... for the purpose of receiving the door' which he assumes was done by the Christians to enlarge the building towards the east for their altar. 'The groundwork of this last is probably still discernible at X where a small remnant of foundation is denoted in the plan'. He compares this enlargement made by cutting out part of the screen walls to similar damage at Philae and at Dakka, conjecturing that it was done so that 'what remained of the front of the portico might serve as the screen before the high altar, still in use in the Eastern Churches'.

The pencil notes are faint and illegible on the front. Those on the side refer to the cutting of the screen walls which Bankes discusses in the main description above.

VIII. A. 19

A view of the facade of the temple at Dakka.

PM, misattributed to Dendur.

See under Dakka as VIII. C. 39

VIII. A. 20

A view of Dendur Temple from the south.

PM, 28

Pencil.

19 x 27.5 cm.

A small pencil drawing by Linant, faint and perhaps a preliminary work, set within a partial border. His title 'Dindour'. It is a view of the temple, pylon, and terrace, with the river beyond, taken from a point to the south side. The back of the temple cannot be seen from this angle but it is a good view of the terrace and its relation to the pylon and temple. A turbaned figure stands in the foreground and there are two pairs of tiny figures; one on the temple roof and one on the ground between the pylon and temple.

Verso: Linant's pencil number '34'.

VIII. A. 21

A view of Dendur Temple from the south.

PM, 28

Ink wash and watercolour. Brown paper, with rough edges at top and left.

23.8 x 41.8 cm.

A view of the temple, pylon, and terrace, with the drop to the river, taken from the east side. The drawing is typical of Bankes' style with a contrast between the architectural detail and the rather perfunctory treatment of the rest. The river area is highlighted with watercolour and a group of crudely drawn seated figures occupies some rocks in the foreground. A further figure is seen midway along the temple roof. The reliefs on the south side of the temple are indicated, and the rock-cut chapel's broken exterior construction is shown clearly. Five courses of stone are all that can be seen from this angle.

VIII. A. 22

A view of Dendur Temple from the south.

PM, 28

WM 1811

Black ink.

34 x 51 cm.

A very fine, highly finished ink drawing by Beechey of a view of the temple, pylon, terrace, and the river beyond, from a point to the south. There is a figure on the roof of the facade and two others are seated on the terrace. Across the river, where a felucca is sailing, is a square Islamic tomb with a central dome.

Verso: Beechey has noted in pencil: 'Mountains of a purple colour - where broken of stone colour - distance cultivated land covered with stubble'. In black ink, in Beechey's hand, 'N° 19'.

VIII. A. 23**A view of Dendur Temple from the north-east.**

PM, 28

Pencil, slight staining.

43.7 x 60.2 cm.

A pencil drawing of a view of the temple, pylon, and terrace, with the river beyond, taken from a point to the north-east. The drawing is set within a border and at bottom right Bankes has written 'Copied from Mr Salt'. The drawing, although employing quite a bold treatment for the figures, is likely to be by Linant since he made a joint list of his own drawings and those copied from Salt. There are several figures at various points to give the perspective. The reliefs on the pylon are indicated and the detail of the construction of the external anteroom of the rock-cut chapel can be seen. Part of the drop towards the river is marked 'green' so possibly this is the copy of a watercolour.

VIII. A. 24**Three outline sketches.**

PM, 30 (16)-(17)

Black ink and pencil, staining.

13.2 x 29.4 cm

The title, top left, is in Ricci's hand, 'Maraga' [Maharraqa]. Three separate black ink over pencil, outline sketches. Left; the upper part of a lion-headed figure. Right; two ink sketches of recumbent lions, both having the heads drawn in pencil. The lower lion, unlike the upper one has crossed paws. PM considers this is Blackman, 1911, pl. LVI (1) but it is not very like it (compare the accurate rendering in VIII. A. 6).

For a discussion of the possible re-attribution of this drawing see the introduction to Maharraqa.

A further drawing from Dendur is to be found on VIII. C. 4 (Dakka).

GERF HUSSEIN**VIII. B. 1****A relief from the thickness of the entrance doorway to the Hall, Gerf Hussein.**PM, 34 (5)¹

¹ The PM manuscript list shows that J. Cerny had queried their bibliographical reference to Champollion 1835, LVII ter, 4. This plate shows a line drawing with considerable differences in the scene and the text from both Bankes' and Jaquet and El-Arichie 1978, pl. XX, versions (which concur). It is certainly the same subject but in Champollion's version many of the details in the drawing are different and the text over, behind, and before both figures is replaced by a single text, that before Ptah, which gives his name. In El Tanbouli and Sadek 1974, 36, a different text is given which confirms Bankes' version.

Pencil, ink, and watercolour. Paper stained.

29.5 x 22.4 cm.

An ink over pencil fine drawing, part finely finished in watercolour, by Ricci who has numbered the scale below, left. The patterns and colours on the god's collar, bodice, and arm and leg bands are painted in minute detail. The king's skin is coloured red-brown and that of the god is aquamarine. At left two sketches in red of ornaments, probably from a frieze. Cutting into the scene, bottom left, is a square containing a circle; this was the slot for the bolt of the door.

The king offers flowers to Ptah-Tanen (only the stems are shown on the drawing and these were interpreted by Champollion as strips of cloth. VIII. B. 5 shows this type of bouquet quite clearly). Behind the king is his Ka. The figure of the king was carved in detail in some places but only lightly cut on the face and on the bouquets. El-Tanbouli, and Sadek 1974, 20, pls. XI, L.

From a comparison with the text given in El-Tanbouli, and Sadek 1974, 36, D. 9, the text on the drawing is almost entirely accurate but with some gaps.

VIII. B. 2

The figure of the king offering incense from a relief in the Hall, Gerf Hussein.

PM, 35 (12)

WM 1817

Pencil

32 x 20.5 cm.

A shaded pencil drawing of the single figure of Ramesses II offering incense to Re Harakhti, the deified Ramesses II, and Ma'at (not shown here). Bankes' title is 'Girshe Hassan' and he notes 'figure 9 or 10 feet high on Left of entrance'. This scene is symmetrical to that on the southern half of the same wall and remained particularly well preserved, particularly the bright colour on the king. El-Tanbouli et al. 1975, 8-9, pl. XVII.

VIII. B. 3 and 4

Various sketches of scenes from pillars and other details from the Hall, Gerf Hussein.

PM, 35

Black ink over pencil. Paper folded lengthways; one side VIII. B. 3, the other side VIII. B. 4.

22.7 x 36.3 cm.

Various black ink sketches drawn and annotated by Beechey of the scenes from the pillars (his columns). See El-Tanbouli et al. 1975, pl. I, plan of the temple with pillars numbered.

VIII. B. 3: Left: upper scene: Ramesses II before a goddess (Neith?). Lower scene: Ramesses II before a goddess (Hathor or Isis). Marked '3rd col / dark side'. El-Tanbouli et al. 1975, pl. XXXVII, and E 32 b, c (pilier III, face nord). Right top: upper scene: Ramesses II offers bread to Sokar. Lower scene: Ramesses receiving power and life from Nefertum. Marked '2nd col'. El-Tanbouli et al. 1975, pl. XLII, E 40 c, d (pilier V, face ouest). Right bottom: part of a scene, only a single figure is drawn, marked '3rd col'. Also some small pencil sketches including possibly the design of an armband.

VIII. B. 4: Left: an ink sketch of the kilt belt of one of the colossi. The front hanging part is decorated with a leopard's head, the cartouches of the king, and a row of uraei. Also a pencil sketch of two cartouches of 'pharaoh'. Right; Scenes on two pillars: Marked in pencil '1', upper scene: Ramesses II offers bread to Nut, lower scene: Ramesses II offers a vase to Tefnut (only the king's figure shown). El-Tanbouli et al. 1975, pl. XLVI, E 46 b, c (pilier VI, face nord). Ramesses II receiving power and life from Mut, Ramesses II receiving life from Ma'at. Marked '2 col dark side'. El-Tanbouli et al. 1975, pl. XLI, and E 39 b, c (pilier V, face nord).

VIII. B. 5

Reliefs on a pillar from the Hall, Gerf Hussein.

PM, 35

Ink over pencil.

29.7 x 22.5 cm.

A fine, ink over pencil drawing of scenes and text from the east face of pillar II. Annotated in pencil top right with measurements by Bankes, but probably drawn by Ricci. El-Tanbouli et al. 1975, pl. XLI, the general plan, pl. XXVI, E 15 b, c, d, pilier II, face est. Upper register: Ramesses II offers incense to the god 'Chepes-Imy-Khemnou'. Lower register: Ramesses II offers flowers to Thoth.

Verso: Bankes' ink title, 'Girshé Hassan'.

VIII. B. 6

Two statue-niches from the temple of Gerf Hussein.

PM, 35 (13)-(14), from the Hall. PM, 36 (40), from the Sanctuary.

Ink over pencil, staining.

25 x 21 cm.

An ink over pencil drawing of the three-statue niche which was the fourth niche on the north side of the Hall. Probably drawn by Bankes or Ricci and annotated by Bankes in ink over pencil 'Girshie - 1st niche R hand entering[?]'. The deified Ramesses II stands between Re Harakhti and Iusas. El Tanbouli et al. 1978, 19, E 70, pls. XXIV, XL, XLI, and 23. Below it a rough pencil drawing of the four seated figures from the niche in the Sanctuary. Left to right: Ptah-Tanen with a hawk on his head, the deified Ramesses II,

Ptah, and a cow-headed Hathor. Also, part of a sketch of a cow's head.

Verso: Roughly in pencil, three columns of hieroglyphic text from between the legs of the figures (see VIII. B. 7).²

VIII. B. 7

The statue-niche from the Sanctuary, Gerf Hussein.

PM, 36 (40)

Red, black, and blue ink over pencil, and blue wash.

21 x 25 cm.

Bankes' title and his or Ricci's drawing, 'Deities of the Sanctuary at Girshé'. A fine drawing for which VIII. B. 6 (lower) is probably the preliminary sketch. Left to right: Ptah-Tanen with a hawk on his head, the deified Ramesses II, Ptah, and a cow-headed Hathor. The cartouches between the heads of the figures and the text between their legs are drawn. The title and lower text are in blue ink.

Verso: in pencil, parts of some Greek inscriptions.

VIII. B. 8

A statue-niche from Gerf Hussein.

PM, misattributed as 35 (13)-(14)

Black ink and pencil. The sheet has been folded and the upper half of the left side is missing. Staining.

31.7 x 42.4

An ink drawing of the niche from the north wall of the Court, drawn and annotated by Beechey. El Tanbouli and Sadek 1974, pls. XX, XLII. The upper part of the niche and statues has broken away which is not the case for any of the internal niches, nor do the hand positions concur with the PM description. (The niches on the south wall of the Court appear to be broken at a lower point than this one.) The statues are of Ramesses II between Ptah and another deity. Beechey's other notes are connected with the various dimensions of parts of the temple.

At left is a measured ink drawing of a colossal statue of the king, perhaps striding forward. (The same statue is shown in more detail in VIII. B. 13 and it is striding.) The measurements show it to be about 7' 9" high including the base of 8". It is similar to the measured statue in Gau's pl. 27, although Gau's statue is not shown with one foot forward. The statue is not similar to the colossi from the court. It is probably the loose '1 colossus fully intire' which Bankes thought had come from the 'peristyle' (see introduction to Gerf Hussein). If Beechey's note on the drawing 'distance from door of temple to colossus' relates to this statue it was 324' 5" from the 'door of temple'.

² I was unable to obtain the CEDAE volume V to check the text.

PM, 34 (Avenue of Sphinxes) does not include these Bankes drawings of the statue but does give a colossal royal statue as shown in Hay Mss 29837, 15, 16, and a head from a royal statue as Gau, pl. 32, bottom. The latter is probably the 'head & mitre of another' referred to by Bankes.

VIII. B. 9

A statue-niche and details of a pillar from the Hall at Gerf Hussein.

PM, 35 (9)-(10)

Pencil and watercolour.

25 x 20.9 cm.

Bankes' title 'Gershie' and annotations, but probably drawn by Ricci. A pencil drawing with touches of red and black watercolour of the third statue-niche from the south wall of the Hall, '3d L hand entering'. Ramesses II is between Ptah-Tanen and a cow-headed Hathor. El-Tanbouli et al. 1978, pl. XLI, niche 3 - E 61. Below is a line of hieroglyphic text marked 'base of column' and a rough sketch of the king facing a god, marked 'above[?] capital'.

Verso: an unfinished pencil sketch of the head and shoulders of the king as shown in the niche.

VIII. B. 10

A statue-niche from the Hall at Gerf Hussein.

PM, 35 (13)-(14)

Pencil.

21 x 25 cm.

A shaded pencil drawing of a standing three-statue niche perhaps by Bankes, with vague hieroglyphs indicated. His title 'Gershi' (perhaps 'Gershé'). Ramesses II is shown between Khnum and Anukis on the first niche of the north wall of the Hall.

VIII. B. 11

Two statue-niches from the Hall at Gerf Hussein.

PM, 35 (9)-(10)

Pencil.

25 x 21 cm.

Small annotated pencil drawings of two complete triple-statue niches, probably by Bankes or Ricci. Bankes' annotations and title 'Gershie'. Upper: the first niche from the south wall of the Hall showing Ramesses II between Amun Re and Mut. Lower: the fourth niche from the south wall of the Hall showing

Ramesses II between Ptah and Sekhmet.

VIII. B. 12

Three statue-niches from the Hall at Gerf Hussein.

PM, 35 (13)-(14)

Pencil, staining.

25 x 21 cm.

Three numbered rough pencil sketches of statue-niches and an additional sketch of a further figure. Annotated with a colour note 'red' by Beechey and drawn by him. Apparently preliminary sketches for VIII. B. 13.

VIII. B. 13

Three statue-niches from the Hall at Gerf Hussein.

PM, 35 (13)-(14)

Ink and pencil.

22.2 x 29.6 cm.

Three neat pencil sketches of niches '1', '2', and '3' from the north wall of the Hall by Beechey. The niche outlines are overdrawn in ink but the figures are drawn in pencil only. A more finished version of VIII. B. 12. The niches contain statues of Ramesses II between Khnum and Anukis, between Nefertum and Satis, and between Horus of Mi'am and Isis.

Verso: a small, neat, detailed pencil drawing of a statue of the king with *nemes* headcloth and kilt (also shown as a detail). A more detailed drawing of the statue on VIII. B. 8. The right fist holds something, and the left arm is apparently missing.

VIII. B. 14

A colossus from the Hall at Gerf Hussein.

PM, 35

Pencil. Diagonal mark across the sheet from a previous fold, staining.

29.5 x 22.4 cm.

A pencil sketch of a profile of a colossal statue from the Hall, giving a finer, more attenuated appearance than existed. Apparently measured by Bankes but drawn by Ricci, given that a finer version is VIII. B. 17. There is insufficient room on the sheet for the inclusion of the lower legs. A small scale without figures at the top right.

Verso: faintly in pencil, '4[?]' and a faint pencil profile of a head and shoulders.

VIII. B. 15

A colossus from the Hall at Gerf Hussein.

PM, 35

Pencil, staining.

25 x 21 cm.

A pencil sketch annotated and measured by Bankes but probably drawn by Ricci; see the similar more finished drawing VIII. B. 16. The front view of a colossal statue from the Hall, and an additional measured detail of the face.

VIII. B. 16

A colossus from the Hall at Gerf Hussein.

PM, 35

Pencil, ink, and watercolour. The paper was previously folded lengthways.

42 x 25 cm.

A fine, ink, pencil, and part highly finished in watercolour, drawing by Ricci. A frontal view of one of the colossi from the Hall (see VIII. B. 15). Three tiny details faintly drawn.

Verso: Ricci's titles at both ends in pencil: 'Gherci Hassan' and 'Gherschy Hassan'.

VIII. B. 17

A colossus from the Hall at Gerf Hussein.

PM, 35

Pencil. Originally folded widthways.

42 x 25 cm.

A fine pencil drawing of the profile of a colossus from the Hall, with measurements in Ricci's hand and likely to be by him. The hieroglyphic text on the base is shown, and some of the stripes of the tail of the *nemes* headcloth are measured.

Apparently a more finished version of VIII. B. 14, but also the profile companion to VIII. B. 16. Bankes' title, 'Gershie'.

VIII. B. 18**The feet of a colossus from the Hall at Gerf Hussein.**

PM, 33

Pencil, slight staining.

25 x 21 cm.

An annotated, measured, pencil sketch by Bankes of the feet and pedestal of a colossus.

VIII. B. 19**The feet of a colossus from the hall.**

PM, 33

Pencil.

25 x 21 cm.

Two small, annotated and measured, rough sketches by Bankes of the feet and the pedestal of a colossus.

VIII. B. 20, 21.**Various rough pencil sketches from Gerf Hussein.**

PM, 33

Pencil. The paper has been folded lengthways. VIII. B 21 is on the verso of VIII. B. 20.

29.5 x 44.2 cm.

Various rough sketches probably by Bankes including a measured pencil sketch of the front view of a headless sphinx on a pedestal with a headless standing figure of the king between its paws. Also a measured profile of a headless sphinx, showing it to be some 8' long. Two other details; a head with *nemes* headcloth, and the headless king figure.

This must be one of the three pairs of sphinxes which Bankes reports finding (see notes from the Album in the introduction to Gerf Hussein) and is a fragmentary but similar version to the one shown entire but as a reconstruction by Gau. None of the views of Gerf Hussein in the collection show more than a single sphinx which can clearly be identified, and that is headless but with a king's head fragment adjacent to it. (Bankes makes no reference to the ram's head fragments shown by Gau in pl. 27 unless these make up his three sphinxes).

VII. B. 21: Various rough, measured sketches of columns from the court, and a small sketch perhaps showing steps to a statue-base(?).

VIII. B. 22**Various rough sketches from Gerf Hussein.**

PM, 33

Ink and pencil. Sheet folded about 11 cm. from the left.

13.2 x 44 cm.

Bankes' title in black ink 'Ackboush[?] - stanopolis[?]' but there is no sketch in this section. Left: a small rough measured sketch 'Gershie' marked illegibly '... on side of pier'. Written at left, 'Near Sheik Harredy - village - torus[?]'.

Verso: Bankes' title 'Gershie', 'Interior level', perhaps a very rough measured section of the temple.

VIII. B. 23**A plan of a column from the court at Gerf Hussein.**

PM, 33

Pencil and sepia ink.

25 x 21 cm.

A pencil plan of a column from the court with base, capital and architrave measured. The measurements are in sepia-red ink by Bankes.

VIII. B. 24**Various plans and sections of Gerf Hussein.**

PM, 33

Pencil, and black and sepia ink, stained.

25 x 42 cm.

Various rough measured and annotated pencil sketches by Bankes of parts of a colossus and pillar from the Hall, including 'back of colossus pillar' and 'side of one'.

Verso: a detailed, black ink, measured longitudinal section through the temple, with one colossus sketched in pencil. The bolt holes for the doors are noted. Separate ink drawings of the elevations of the doorways into the Vestibule and into the Sanctuary. Top left, in sepia ink, a longitudinal section through the Sanctuary including the niche and altar. A rough pencil detail; perhaps four figures of a niche.

VIII. B. 25**Groundplan of the temple at Gerf Hussein.**

PM, 33

Black and sepia ink and pencil. The paper has been folded, staining.

25 x 42 cm.

A very detailed, measured and annotated ink groundplan of the whole temple; probably by Bankes (perhaps with Beechey's hand in part). Bankes notes, 'ENE of temple a X church 20 paces long - all mud arched'.

Verso: Bankes' measured and annotated ink plans of columns from the court.

VIII. B. 26

A view of the temple of Gerf Hussein.

PM, 34

Pencil; signed 'Linant'. Right edge stained.

19 x 28 cm.

A finished pencil view from some distance away of the temple from the front (east), signed by Linant and marked '3[?]'. Left of the court the remains of a wall. In the foreground are the remains of two walls against some palm trees. Three small objects between these and the temple may possibly be statue or sphinx fragments.

VIII. B. 27

A view of the temple of Gerf Hussein.

PM, 34

Ink, wash, and watercolour on blue paper, staining.

16.6 x 45 cm.

A fine, and unusually well-finished watercolour view by Bankes, looking back towards the Nile, of the interior of the court of the temple and its colossal statues. The Nile can be seen beyond and two figures are seated in the foreground. At right, a further broken wall with a niche (on the south) containing three statues. The hieroglyphs on the sides of the piers and the architraves are shown. Stone blocks(?) can be seen among palms near the Nile, and two more figures are placed in the mid-distance.

VIII. B. 28

A view of the temple of Gerf Hussein from the north-east side.

PM, 34

Pencil.

26.2 x 38.9 cm.

A fine preparatory outline drawing for VIII. B. 29; both are by Linant.

Verso: numbered in pencil in Linant's hand '3[7?]'.

VIII. B. 29

A view of the temple of Gerf Hussein from the north-east side.

PM, 34

Pencil.

25 x 42 cm.

A fine, finished, pencil drawing by Linant; VIII. B. 28 is the preliminary drawing. Title top left in Linant's hand 'Taffa', but this is definitely Gerf Hussein. Taken from a viewpoint to the north-east side, it shows the court and the facade of the specs. To the left on the more distant plain but the same side of the river are three square domed Islamic tombs.

VIII. B. 30

Rough views of Gerf Hussein and of the interior of the Sanctuary.

PM, 34

Pencil, ink and wash on blue paper, staining.

25.5 x 44.5 cm.

Three rough pencil sketches of views by Banks. One, more finished in ink and wash, shows the front of the temple from the plain below the small hill on which it stands. In the foreground are a headless sphinx, a head fragment, and the striding legs and pedestal of a statue of a male figure. Another rough pencil distant view of the temple from the north-east. At right, sideways on, is a pencil sketch of the interior of the Sanctuary showing the altar, statue-niches, and an indication of the reliefs of ceremonial barks on its side walls.

VIII. B. 31

A view of the temple of Gerf Hussein.

PM, 34

Watercolour.

24.4 x 55 cm.

A fine, finished, watercolour view by Bankes of the temple from a point on the plain to the east below the rocky hill on which it stands (its height probably exaggerated here). The formation of the rocky slope, the clouds, and the rays of sun in the sky combine to give the watercolour quite an impressionistic style. The tops of the palms, the hillside and the front of the temple are just catching the pink rays of the rising sun. There are some large pieces of broken stone lying in two lines which might possibly be the remains of the sphinx avenue. The recognisable fragments seen in VII. B. 30 are not shown here, possibly due to the style of the watercolour which does not emphasise architectural detail.

VIII. B. 32

A view of the temple at Gerf Hussein.

PM, 34

Watercolour and pencil; staining, left edge torn.

29.1 x 55 cm.

An unfinished watercolour by Bankes taken from a point in the plain below the hill on which the court of the temple stands, and facing the temple. In the foreground are the headless sphinx, the lower part of the striding statue, and the head from a statue (also shown by him in VIII. B. 30, and 35). Three small figures climb a path up the slope left, to the temple, to give the perspective.

Verso: in black ink, Bankes' 'Gershie Nubia'.

VIII. B. 33

A view of the temple at Gerf Hussein.

PM, 34

Pencil, staining. Cotton thread has been inserted through two small holes at the top corners; one piece remains. The paper was previously folded 23.5 cm from the left edge. There are also a series of pierced holes running along the lower edge.

45 x 68.5 cm.

A fine, very impressive, finished, pencil view of the court, facade, and entrance to the speos of the temple. The style resembles the rather free, vigorous and perhaps trained artist's style of other drawings, set within a border, which are noted as being copied from Salt. This drawing has no border and is not so marked, but appears to be from the same group. Several figures are seen in the court and the doorway to the Hall to give the scale. The remains of the relief of the facade can be seen and also the hieroglyphic text on the architraves and pillars of the court. Through the doorway the line of colossal statues can be seen in the gloom.

VIII. B. 34

A view looking out of the speos doorway toward the river at Gerf Hussein.

PM, 34

Soft pencil and ink, staining.

33.8 x 50 cm.

Bankes' black ink title down the left side, 'View from the great Doorway (in the Rock) of the Temple at Gerche Hassan'. Drawn by Beechey and shaded in very soft pencil with touches of black ink in a vigorous and artistic style. Two very well drawn Nubian figures are seen inside the doorway, from a viewpoint looking out. No hieroglyphs or reliefs are shown.

Verso: A very faint, rough, pencil view across the court from the south side. In black ink, '13'.

VIII. B. 35

A view of the temple at Gerf Hussein.

PM, 34

Watercolour. Remains of threads and tiny pierced holes down the right edge, staining.

37 x 50 cm.

A fine watercolour by Bankes; a more finished version of VIII. B. 32. The three broken statue fragments are shown in more detail.

VIII. B. 36

A view of the interior of the Hall at Gerf Hussein.

PM, 34

Pencil.

16.9 x 29.5 cm.

A pencil sketch of the interior of the Hall at Gerf Hussein. Soft pencil shading has been used to convey the gloom of the Hall and the light falls down the central axis from the door. Possibly by Beechey.

Verso: very rough sketches; one of a colossus from the Hall.


VIII. B. 37

A view of the interior of the Hall at Gerf Hussein.

PM, 34

Pencil, staining.

32 x 23 cm.

A rough pencil drawing by Linant of a seated figure at the entrance to the doorway of the speos, with the right-hand colossi of the Hall seen beyond. Linant's title, 'girché Hassan', and faintly, against the right hand thickness, his 'hirogli...[?]'.


VIII. B. 38

The interior of the Hall at Gerf Hussein and an unrelated architectural drawing.

PM, 34

Pencil on thick cream card, with tiny holes pierced at the corners.

29 x 43.5 cm.

A small perspective drawing, probably by Bankes, of the interior of the Hall at Gerf Hussein, and relating to a groundplan shown below it. At left is a small sketch of a rear view head and shoulders of a figure wearing an Arab(?) headcloth.

Verso: Bankes' measured architectural drawing of a long unidentified classical facade, probably Italian.

VIII. B. 39

The interior of the Hall at Gerf Hussein.

PM, 34

Ink, wash, and pencil. Grey paper; the edges badly torn and stained.

41 x 45 cm.

An ink and wash over pencil drawing by Bankes. This interesting interior view runs through the Hall and Vestibule into the Sanctuary where two of the four seated figures of the niche can be seen. To the left the first of the side-wall statue-niches. The decorative scheme of reliefs and hieroglyphs on the sides of the pillars, the south wall, and the doorways are indicated roughly.

Verso: Bankes' black ink annotation, 'Interior of the Pronaos at Kirche Hassan'.

VIII. B. 40

A view of the interior of the Hall at Gerf Hussein.

PM, 34

Pencil, staining.

33.8 x 50.5 cm.

In the same style as VIII. B. 34, and also by Beechey. The soft pencil shading emphasises the gloom of the Hall. The viewpoint is taken from the north wall, looking across to a statue-niche on the south wall. Two turbaned figures walk down the central axis of the temple giving the perspective. The colossus is shown in detail as finer and more Europeanised than it actually was. The three seated gods of the reliefs at PM (12) and the reliefs on the side of one of the piers are also shown. A flying bat(?) is shown above the colossus. In black ink down the right side, 'interior view in one of the side aisles of the Pronaos of Girshe Hassan' (in Bankes' hand).

Verso: notes in pencil in Beechey's hand, 'Second col too low in proportion to its thickness & to the height of the 3rd col - distant col. too long from the shoulders[?] to the waist - top of 2nd column not visible'. He has also made a small pencil sketch of the two colossi showing the corrected proportions. Also in black ink, '29'.

VIII. B. 41

A view of the interior of the Hall at Gerf Hussein.

PM, 34

Pencil, staining.

45 x 60.4 cm.

A fine pencil drawing, with all annotations by Bankes, of a view from the back of the Hall, looking towards the entrance. The third niche and some of the decoration of the south wall can be seen and also the decorative scheme of the inside of the entrance doorway and the sides of the piers. The hieroglyphs on the pedestals of the colossi are also shown but the rest of the hieroglyphs only indicated. The drawing is set within a border and marked 'copied from Mr Salt' along the bottom below the drawing in pencil. Also, in black ink 'Interior of the Pronaos at Girshé Hassan'. On the drawing faintly over the central aisle of the temple, 'lightest spot' and 'light'. The drawing itself is in exactly the same style as other drawings marked as from Salt, therefore presumably by Linant.

VIII. B. 42

Longitudinal section through Es Sebua including peristyle of colossi and pylon.

PM, misattributed to Gerf Hussein.

Black ink.

33 x 45 cm.

See under Es Sebua IX. A. 36.

DAKKA

VIII. C. 1 and 2

Various gods' titles from the temple of Dakka.

PM (see below)

Pencil. The paper is folded; VIII. C. 2 on the other side of VIII. C. 1.

29.7 x 41.7 cm.

Very clear, fine, pencil drawings of various hieroglyphic texts from the temple, annotated by Bankes.

VIII. C. 1: Top left: The titles of Horus and Harsiese, Sanctuary, west half of north wall, PM, 49 (61). Annotated, 'on back of old temple before the hawk-headed figure sitting' and 'Before the hawk-headed figures on back of old temple'.

Top right: Titles of Horus, PM, 48 (60). Annotated 'on the R side of last chamber in front over the hawk-headed figure who follows Isis', and at right 'No 5'.

Middle upper, left: The interior of the Chapel of Ergamenes, titles of Horus of Buhen from the west part of the south wall, PM, 47 (48). Annotated 'before hawkheaded figure in inside of old chamber'.

Middle upper, centre: west wall, interior of the Forecourt, PM 45 (25)-(26). Roeder 1930, II, pls. 57, 58b; I, 142-5. From Bankes' description this appears to be Roeder's §325, Harsiese. Roeder does not give any inscriptions for this because the scene was destroyed, but refers to Champollion 1844, 116. Annotated 'Before Horus with the lock of hair and finger sitting. Portico R side'. (see Appendix B)

Middle upper, right: References as for middle upper, centre. Probably Roeder §323 with no text given because the scene was destroyed. Champollion's version is referred to. Roeder describes Horus' title as 'Avenger of his father, son of Isis'. Annotated 'before hawkheaded figure'. (see Appendix B)

Middle lower: west wall, interior of Forecourt; PM, 45 (25)-(26) Head and titles of Osiris Onnophris and titles of Isis. Text annotated 'before the figure of Osiris'. Small pencil drawing of Osiris' crown, head, and shoulders, marked '5 - Portico Right side'. (see Appendix B.) Text marked, 'Over Isis who accompanies 5[?] with the horns - globe serpent & chair on her head' (see Appendix B)

Lower: (omitted from PM) Facade; names of 'Osiris' and 'Isis' from 'Front of Portico'.

VIII. C. 2: Upper: Forecourt, east wall, interior. Titles of Thoth. PM, 45 (22)-(23). There are some omissions in the drawing. Annotated 'before the Ibis headed God sitting. R of Portico'. Another text, 'before a figure dressed like Hermes but without snakes or scorpions - with the staff... not complete'.

Middle, left: 'before Isis same side'. Right: 'before Osiris same place'

Lower: Sanctuary, PM, 49. 'end' section of 'Repeated' hawk and cartouches of pharaoh 'frieze to last chamber 1[?]- over design 4', and, 'N° 4'.

VIII. C. 3

Relief scenes from the facade of the Forecourt of the temple of Dakka.

Left: PM, 43 (10). Right: PM, 43 (11)

Pencil, stained, paper formerly folded in half lengthways.

21.3 x 25 cm.

Small-scale pencil sketch of the relief scenes on the four registers at each end of the facade. (Between them is the screen wall and entrance, not shown.) The hieroglyphic text is indicated. Down the left side of the drawing is written 'longer' in Beechey's hand.

Left: Roeder 1930, II, pls. 42-3, 7 (left), 46 (c lower); I, 100-5 with 112, Abb. 16. The drawing shows more detail of the king's crown than Gau 1822, pl. 38 shows (Roeder's Abb. 16). [Roeder has transposed his Abb. 15 which should read §250, and his Abb. 16, which should read §232.]

Left: top register (now destroyed): Ptolemy VIII with Shu and Tefnut. Below (large sections now missing), Ptolemy offers palette to Thoth and Nehem'awat, and water to Khnum Re and Hathor.

Right; top register (now destroyed): Ptolemy VIII with Amun Re and Mut. Below, Ptolemy offers wadjet eye to Horus(?)³ and Hathor (the upper section of this scene showing the tops of their heads is now destroyed), and field to Osiris and Isis.

Only the left side base register is shown on the drawing. Ptolemy VIII and Cleopatra III are followed by a 'Nile god' and a 'Field goddess'. (PM's Ptolemy VII, Euergetes II = Ptolemy VIII.)

VIII. C. 4

Relief details from Dakka and Dendur.

Left and middle: PM, 44.

Right: PM, 30 (13)-(14).

Ink(?) and pencil.

14.5 x 22.5 cm.

Three fine ink(?) details drawn and annotated by Linant of figures from column reliefs. Left: a baboon carrying a sistrum; 'creux' (relief). From the east column at the entrance to Dakka temple. Roeder 1930, I, 124-5 with Abb. 19 (from Champollion). Below it, 'Dakie'. Middle: Bes dancing with a harp. West column, entrance to Dakka Temple. Roeder 1930, I, 126-7 with Abb. 20. Below it, 'Dakie'. Right: a male figure carrying a calf. Inner face of a column of the facade of the Pronaos of Dendur Temple. Below it, 'Dindour-Relief[?]'.

Verso: 'N° 2[?] 2'.

VIII. C. 5

Relief scenes from the interior west wall of the Forecourt of Dakka Temple.

PM, 45 (25)-(26)

³ Roeder gives Harendotes, a Greek form of Horus.

Black and red ink over pencil, staining.

38.2 x 29.6 cm.

A very fine, small-scale and detailed drawing of three registers (now much destroyed) with tiny but legible hieroglyphs. Drawn and annotated by Ricci. 'Dockey (Dakka) prima camera mura[?] drit.[?] [the right hand wall] rilievo'.

Upper register: Pharaoh offers two vases to three seated deities. Middle register: two scenes: Pharaoh offers a vase to Khnum Re, Hathor and Harsiese, and the image of Ma'at to Amun Re of Abaton, Mut and Khons. Lower register: three scenes: Augustus consecrates offerings before Osiris Onnophris and Isis, Pharaoh adores Horus and Hathor, and censes before Arsenuphis and Tefnut. Roeder 1930, II, pls. 57, 58b, I, 142-5. In the top register the hieroglyphs are not shown but the columns are marked in red. Only the text behind the king is shown. According to Champollion 1844, 116, only what is shown in the drawing was actually carved. The middle register is now much destroyed. Roeder gives Champollion's version which appears to be clearer than that shown in the drawing. However Champollion only gives part of the text from the scene describing the text as 'legendes ordinaires'. Virtually all the text is given in the drawing. (see Appendix B)

VIII. C. 6

Relief from the interior of the Forecourt of the temple of Dakka.

PM, 45 (27)

Pencil, partially inked. Paper folded in half.

25 x 42 cm.

A detailed preparatory pencil drawing, partially finely inked, probably by Ricci. It shows the lower register (now destroyed) on the right section of the interior south wall of the Forecourt. Augustus offers wine to Thoth of Pnubs, Arsenuphis-Shu? and Tefnut. Roeder 1930, I, 148-50 with Abb. 21. Roeder only gives earlier copies as a reference: Champollion, 1835, pl. LV bis, 4 (Roeder's Abb. 21); Champollion, *Not. descr. I* (1913), 117; and Lepsius, *Text*, V (1913), 71, for the text, which is shown in the drawing. The artist has inadvertently transposed the texts of Arsenuphis and Tefnut (Roeder's §339 and §340).

Verso: a small pencil sketch of an unidentified structure; possibly a bread oven.

VIII. C. 7

Reliefs from the interior of the Chapel of Ergamenes, the temple of Dakka.

PM, 46 (41)

Watercolour, signed by Linant. Left edge uneven and it appears to be torn from a bound sketchbook.

13.7 x 17.5 cm.

A fine, detailed watercolour of a relief from the lower register on the east part of the north wall of the Chapel. Signed '2[?]. Linant'. The king is crowned by Atum and Montu. Roeder 1930, II, pl. 84a; I, 210, shows the lower half is missing.

Verso: a faint pencil sketch of a landscape.

VIII. C. 8

Reliefs from the west, interior wall of the Chapel of Ergamenes, the temple of Dakka.
PM, 47 (46)-(47)

Ink over pencil, and pencil; staining. A strip of paper has been added for the base register.

28.5 x 23.5 cm; small section 6.5 x 25 cm.

A very fine, small-scale but detailed drawing of the frieze, three registers and base of the wall. Annotated and drawn by Ricci, and except for the frieze and base, finished in ink over pencil. Pencil title 'Dockey 1. 3 Camera mura[?] dritta rilievo'.

The frieze has cartouches of Ergamenes, ibises on shrines, hawks etc. Top register: the king offers food to Thoth and Nehem'awat, libation to Khnum Re, Satis and Ptah-Nu and ointment to Osiris Onnophris and Isis. Second register; the king offers a collar to Amun Re, Mut and Khons, a water-jar to Amun of Dabod and Satis, and wine to Pharaoh of Biga and Anukis. Third register; the king offers the temple (represented as a small model at his foot) to Thoth, Shu-Arsenuphis and Tefnut, offerings to Harpocrates and Buto, and the king (destroyed by a later doorway) before Thoth. Base register of long-stemmed marsh plants.

Roeder 1930, II, pls. 84b-92, 106a; I, 218-235, cf. 216, Abb. 27 and 57 (118). In Roeder's plates the top half of the figure of the king and the left part of the figure of Buto are missing from the lower register. In the top register the torso of the king is missing from the right scene, and the offering of the king is missing from the middle scene. All these are shown in the drawing. However, other sections missing in the plates are also missing from the drawings. (see Appendix B)

VIII. C. 9

Reliefs from the Roman Chapel of the temple of Dakka.

Left: PM, 47 (49)-(50). Right: PM, 47 (51).

WM 1816.

Ink and wash.

38 x 27.5 cm.

A very fine ink and wash drawing by Ricci. His title 'Dockey Camera dei leoni delle[?] [?] intaglio'. He shows up the relief by graduated shading on the figures and highlights where the bare cream paper shows through an overall sepia-grey wash. A similar technique to that used in VII. A. 12 and 13.

Along the top runs a frieze of *kheker* ornaments. Left: the kneeling king holds up the sky. (On the thickness of the entrance to the chapel and repeated on the opposite thickness.) Roeder 1930, II, pl. 118; I, 316-7. Two registers: Pharaoh offers incense to Arsenuphis-Shu and Tefnut-Wepset, and two strips of cloth to Osiris and Isis. Roeder 1930, II, pls. 112-3; I, 308-10.

Although the hieroglyphs are on quite a large scale they are not entirely exact, which is surprising given that the walls appear from Roeder's plates to have remained in good condition and so much care has otherwise been taken with the presentation of the drawing.

VIII. C. 10

The Roman Chapel, temple of Dakka. Four registers of relief scenes from the end wall.

PM, 48 (53)

Grey ink over pencil with annotations in red ink. Staining.

44.7 x 20 cm.

A very fine drawing in grey ink over pencil; likely to be by Ricci. Only part of the hieroglyphic text over Thoth has been rather indistinctly pencilled in, with omissions. There are red ink annotations in Bankes' hand to the effect that the drawing contains errors of proportion and therefore he has written in the measurements and sketched a measured profile of the cornice.

Below a frieze of *kheker* ornaments, a scene of two ibises on shrines decorated with lionesses on the sides. Second register: Thoth in the form of a baboon adoring Tefnut as a lioness. Third register: two winged hawks protect the cartouches of the Pharaoh. Fourth register: two seated lionesses. Base: long-stemmed marsh plants.

VIII. C. 11 and 12

Lintel and base relief from the Sanctuary at Dakka.

Lintel: PM, 48 (56)-(57). Base: PM, 49

Ink over pencil, and pencil. Grey paper, slightly irregular size, folded lengthways. VIII. C. 12 is on the other side of VIII. C. 11.

40.8 x 30.2 cm.

Both are drawn and annotated by Beechey.

VIII. C. 11: A fine preliminary pencil sketch for VIII. C. 13, annotated 'No 4', 'over the portal at the back of temple at Dakka - where is No 3 - hierog^{ls} - more laboured and less spirited - and hardly two made alike which shows a want of practice in the artist'.⁴ Only one baboon is drawn but noting that there were four

⁴ Beechey here is interested in the style and technique of the relief cutting from an artist's point of view.

and that they were repeated the other side in reverse. The lintel is from the inner doorway of the Sanctuary; the baboons adoring a winged scarab below texts of Horus. The hieroglyphs are accurately and finely drawn. Roeder 1930, II, pl. 124; I, 327-8. Below, the other way up, two rough details of heads from reliefs.

VIII. C. 12: A fine, ink over pencil sketch. A 'Nile god', with a calf walking in front of him, brings vases. Before him, another 'Nile god', with a cow walking in front of him, pours a libation of sacred liquid from a vase onto a sacred sycamore tree under which sits Thoth in the form of a Baboon. Between the 'Nile gods' is a vertical arrangement of flowers and buds. This drawing is of the left part of the base register of the west side of the north wall of the Sanctuary. At the left is the decorated moulding at the corner of the wall. The base relief is marked 'No 3' and at the top right is noted, 'cut in & then highly relieved - style clumsy'. Along the bottom is noted 'Dakke - the leading hieroglyphicks same as the other walls of this [crossed out word] chamber'. 'At the back of the old temple which appears to have been carved when the additions were made - though it must be observed these are cut in & - the others in relief - but the style is the same of a late age.' 'Instead of the ordinary globe and wings over the front only this chamber the scarabee & wings supporting a globe'.

VIII. C. 13 and 14

Texts from lintels and various cartouches from the temple of Dakka.

PM (see below)

Ink over pencil with annotations in pencil, and black and red ink. One large sheet folded in half widthways.

VIII. C. 14 is on the back of VII. C. 13.

42.5 x 58 cm.

VIII. C. 13: Very fine finished ink drawings by Beechey (see VIII. C. 12), all annotated by Bankes in red and grey ink. Top left in pencil, 'Dakke - over the portal of old temple - well cut[?] in[?] relief'. Upper: a two line horizontal inscription from the architrave below the cavetto cornice of the entrance portal to the Chapel of Ergamenes. It is omitted from PM, but Roeder 1930, II, pl. 77; I, 183, §420, shows that only small sections from each end remain. The drawing agrees with the text as given by Roeder from Lepsius 1849, Text, V, 17c, except for the cartouches of Ergamenes. (See Appendix B.) Middle: A lintel from the inner doorway of the Sanctuary. PM, 48 (56)-(57). Roeder 1930, II, pl. 124; I, 327-8. Lower: Various cartouches with annotations giving their positions in the temple. PM, 41. Pairs of cartouches:

- 1) Beckerath 1984, 290, N° 8, T, gives Ptolemy VIII.
- 2) Beckerath 1984, 296, N° 1, E 11, gives Augustus.
- 3) Beckerath 1984, 288, N° 4, Ptolemy IV Philopator.
- 4) Beckerath 1984, 312, N° 37, T1, E1, gives Ergamenes II.
- 5) Generic term for Pharaoh.

6) Part of a damaged cartouche, probably of Amenhotep II (although the name has been slightly mis-copied in the drawing and the *s* should read '3').

VIII. C. 14: Upper: Inner Court, inner doorway, lintel, PM, 45 (31)-(32). Lower: Inner Court, inner doorway, jambs, PM, 45 (31)-(32). A very fine, ink over pencil drawing of the doorway. The whole of the lintel is shown in great detail, and below it the whole doorway is drawn and the decoration of the right side jamb drawn in where it was finished. A solitary crown is all that has been drawn on the left jamb and the equivalent of the middle register of the right jamb is marked 'D°.' The doorway has a cornice with a winged disk and a lintel with a double scene: Isis gives life to the Horus-name, with cartouches of Ptolemy IV, Arsinoë III, Ptolemy II, Arsinoë II, Ptolemy III, and Berenice II. On the right jamb, two registers: Ptolemy (destroyed) adores Anukis, and consecrates offerings before Hathor. There is a base register of 'Nile gods'. Roeder 1930, II, pls. 67-70; I, 163-9. Roeder's pl. 67 shows that the figure of the 'Nile god' is now damaged. On the lintel, the text below the cartouche on the far right is now broken off (pl. 70; the name of Berenice). The drawing agrees with Champollion 1844; I, 119 (as given by Roeder, I, 165, note 3.)

VIII. C. 15

Two relief scenes from the upper register of the rear wall of the Sanctuary at Dakka.

PM, 49 (63)-(64)

Pencil.

20.5 x 32.1 cm.

A rough pencil drawing of the centre two of the four scenes from the upper register of the rear wall of the Sanctuary, drawn and annotated by Beechey. He has written 'correct on return [journey?]'. (The subject is repeated in VIII. C. 16, see below for comments on this, and VIII. C. 17, where a larger section of the wall is shown). Some of the hieroglyphs have only been indicated on the drawing but are sketched in detail below. The notes are only partially legible. The drawing is numbered 'N° 4'.

Right: Pharaoh offers a wreath to Thoth-Shu with Thoth as an ibis on a stand below a window beyond (Roeder 1930, II, pl. 134; I, 342, §756). From the west half of the south wall, upper register, left scene. Left: Pharaoh offers a miniature baboon seated before a kiosk(?) to Isis (Roeder 1930, II, pl. 138; I, 349, §775). From the east half of the south wall, upper register, right scene.

VIII. C. 16

Two relief scenes from the upper register of the rear wall of the Sanctuary at Dakka.

PM, 49 (63)-(64)

Ink.

WM 1814

20 x 32.3 cm.

An incomplete ink copy of VIII. C. 15; the text is now drawn in its correct position. There is no preliminary pencil drawing and the scene appears to have been traced off VIII. C. 15 (when VIII. C. 15 is

placed over VIII. C. 16 it is almost a perfect match although the figure of the king on the right has been slightly moved). See VIII. C. 17 for a larger section of the wall.

VIII. C. 17

Relief decoration of part of the interior rear wall of the Sanctuary at Dakka.

PM, 49 (63)-(64)

Ink, wash, and watercolour.

27.3 x 31.4 cm.

A very fine, ink, wash and watercolour drawing by Ricci of the left and centre parts of the interior rear wall of the Sanctuary. The frieze and most of the base register are outlined in pencil, while the two registers are finely finished in ink and wash. His title at top 'Docky, mura[?] di fondo dell'ultima Camera 1. rilievo'. The doorway noted by Belzoni which has clearly been broken through the original reliefs is shown with the sandy space between it and the rear enclosure wall. The two windows in the upper part of the wall are also shown. A wash-shading technique has been used to bring out the relief, and the hieroglyphs appear to be finely noted. However a comparison with Roeder's plates shows that the text is not exactly accurate nor are the proportions of the figures; i.e. Isis is more slender than shown.

In addition to the scenes in the upper register described in VII. C. 15 are: Upper register, left (Roeder 1930, II, pl. 137; I, 348, §771): the king brings the *mks* to Horus. Lower register (Roeder 1930, II, pl. 135; I, 345, §764): Pharaoh offers a field to Isis (the cartouches of 'Pharaoh' missing in Roeder are present in the drawing; otherwise Roeder gives more text, more accurately). Pharaoh offers milk to Osiris Onnophris and Isis (partly destroyed; Roeder 1930, II, pl. 136a; I, 346, §767), and Tefnut (destroyed; Roeder 1930, II, pl. 132 left; I, 340, §748). The base register shows the Emperor, followed by 'Nile gods', bringing a plate of offerings to Osiris, Isis and Harpocrates (destroyed; Roeder 1930, II, pl. 131a; I, 343, §759).

VIII. C. 18

The decoration of the west wall of the Sanctuary at Dakka.

PM, 49 (62)

Black ink over pencil.

29.6 x 27.9 cm.

A fine, small-scale and detailed, ink over pencil drawing, by Ricci, of the decoration of the west wall of the Sanctuary. The hieroglyphs are finely drawn with a few omissions and errors when compared to Roeder and the drawing supplies one or two missing signs but these are on repetitive formulaic sections of text.

Top left, Ricci's title in pencil, '3'. Only part of the frieze of hawks and cartouches of Pharaoh is shown. Upper register, right: The king offers incense and libation to Thoth and Sekhmet (Roeder 1930, II,

pl. 129). The section over the king is missing in Roeder, I, 333, §731). Upper register, left: the king offers the image of Ma'at to Amun Re of Abaton and Mut (Roeder 1930, II, pl. 130; I, 335, §735). Lower register, right: the king kneels with ointment before Thoth of Pnubs and Tefnut (Roeder 1930, II, pl. 127; I, 330, §723). Lower register, left: the king offers a sphinx ointment-jar to Arsenuphis and Tefnut (Roeder 1930, II, pl. 128; I, 332, §727). Base register of 'Nile gods'.

VIII. C. 19

Rock drawings from the WNW of Dakka.

PM, Omitted.

Pencil.

25 x 20.2 cm.

A sketch by Bankes of various rock graffiti 'on a rock/ WNW of the propylon Dekke'. The animals include an ostrich, a giraffe, a running hare, two running dogs, two lizards (or crocodiles?), two scorpions, an ox(?) and an antelope(?) There is also an ithyphallic god with a headdress consisting of a feather and a standing man. Also, a boat and a triangle.

VIII. C. 20

An altar from Dakka.

PM, 40

Black ink over pencil. The paper is folded lengthways.

25 x 19.9 cm.

Four black ink over pencil measured drawings of a broken altar. Drawn and annotated by Beechey, 'E of the angle[?] of the propylon' and 'monolith'. They include an elevation, showing the broken section at the top, a groundplan, and two small details of the upper part. This does not appear to be the same altar fragment shown in VII. C. 30, but appears similar to the one shown in Roeder 1930, 382, Abb. 48, and in Gau 1822, pl. 33. Below are a pencil drawing of a rocky hill and a small pencil groundplan sketch of a pylon gateway before a square building divided into chambers with the entrances and a circular interior wall shown. This does not correspond to the plan of Dakka.

VIII. C. 21

A plan of the wall of the portico at Dakka.

PM, 40

Ink over pencil.

29.7 x 16.4 cm.

A measured sketch plan, annotated by Bankes 'Dakke portico' and 'wall of portico Dakké' apparently showing the compartments of relief.

Verso: some ruled lines.

VIII. C. 22

Groundplan of the temple of Dakka.

PM, 40

Pencil, paper folded in half lengthways.

42 x 25.1 cm.

A rough pencil groundplan of the temple with very detailed measurements, annotated by Bankes. Title 'Dakke' top right, and top left a rather illegible note next to two parallel lines, '3 below bird[?] [new[?] room'.

Verso: a measured detail of long-stemmed plants from a base register.

VIII. C. 23

A plan of the temple of Dakka.

PM, 39

Black ink over pencil, very stained and badly torn on the upper edge.

32.4 x 46 cm.

An ink over pencil, measured, longitudinal section through the first three parts of the temple with the roofline shown separately over it. Title and measurements by Beechey 'Aspect of temple E. [/S° [?]'

Verso: a small rough pencil sketch of a low ruined terrace(?) wall, palm trees, and a group of figures(?).

VIII. C. 24

Various plans of the temple of Dakka.

PM, 39

Ink over pencil, staining. Paper previously folded lengthways.

31.7 x 42.4 cm.

All the drawings seem to be by Beechey who has annotated the verso, 'the circumference of col. 7-7'.

Right: two ink over pencil groundplans of the two sides of the pylon showing the staircases and rooms inside them. Left: a detailed, measured groundplan of the east, south and part of the west walls of the enclosure wall of the temple. East of the wall, on the axis of the side entrances, is the measured groundplan of a gateway. Roeder 1930, I (sic) pl. 167 shows the gateway marked 'propylon?' on a plan made by Comte Louis de Saint-Ferriol in March 1842.

Verso: a measured section through the pylon gateway(?) and the facade of the portico (Forecourt).

VIII. C. 25

A groundplan and description of the temple at Dakka.

PM, 39

WM 1809

Ink and watercolour.

56.7 x 31.9 cm. including a separate piece 16.6 cm. which has been added to lengthen the sheet. Staining.

A watercolour 'Groundplan of the Temple at Dakké or Dukkey' and description from the series of similar style formal plans made by Banks in 1815. It shows the pylon, the main body of the temple, and the east, south, and part of the west sections of the inner enclosure wall. A further outer wall is roughly marked in brown, framing the plan. Red ink square emplacements and statue fragments (see Banks' 'obelisks and statues' below) are shown in front of the pylon and 'the remains of a raised pavement' between the pylon and the temple.

Added below the title in pencil is a reference to the Greek inscription which showed Dakka to be the Pselchis of the Antonine Itinerary. The many Greek inscriptions on the pylons 'of soldiers and officials engaged in the Roman service' in the war between Tiberius and Queen Candace, also seemed to prove to Banks that the temple was dedicated to 'Hermes Megistas[?]'. In his long and detailed description Banks notes: Temples with later additions are not unusual in Egyptian architecture, but here the manner of the augmentation is especially remarkable. The original building is indicated on the plan in dark blue and constitutes the central chamber and a pylon which once stood in front of it and which is now the entrance from the Forecourt to the Inner Court. The latter was constructed around the original pylon instead of the addition of a portico, which would have had to sacrifice the well-decorated and possibly consecrated pylon because of a lack of space. The original chapel was entirely enclosed by further construction, its roof was considerably lower but this was later disguised. Other points which show it to have been built to stand alone are the external frieze around it, and the batter of its front, indicating that it was an external wall. The 'patchwork' of building work revealing the additions made to the original small pylon was also visible. He believed the Greek inscription on the front of the small pylon to be contemporary with its construction since a space appeared to have been left especially for it and it was carefully carved. The quality of carved relief of the sekos (Sanctuary) and the portico (Forecourt) indicated a time when 'the art of hieroglyphic sculpture was not on the decline'. Of the outside, only the front of the portico (Forecourt) was completed 'except for a sort of shrine or altarpiece with a figure in bas relief (which has been broken through by the

Xtians) in the centre of the back part: on the corresponding part of the inclosure wall has been a similar shrine and one of the imposts of a small doorway that passed through this wall had sculpture on it'. All these are marked on the plan in green.

The Sanctuary contained the remains of a fragment of a granite naos. 'The doorways broken through by the early Xtians (whose painted saints are visible on the walls & ceilings) are marked in red. Before the portico there are remains of a raised pavement'. He considered the great pylon towers 'probably made part of the afterbuildings' and also noted the deep perpendicular grooves on the front of each tower '& some blocks of stone there seem to have belonged to obelisks or statues. I thought I could trace an exterior wall of inclosure of unburnt brick, but only a single fragment is standing (which I have marked) the rest is reduced to a mere mound'.

He adds that there was substantial evidence for his theory of different building periods, and makes a comparison with the construction of Luxor temple 'another example of a square sanctuary with a passage through it like this built round subsequently upon all sides; Denon,⁵ with his usual acuteness has noticed it, the roof is doubled there as in this instance & the roofstones of the adjacent parts laid upon it'.

The 'couchant lion' of the Roman Chapel had attracted his attention; 'I traced it on the wall but have lost the paper'. A further note refers to other temples where the lines of an original building can be traced; Esna and 'the little temple at Contra latopolis'.

VIII. C. 26-29

Views of the desert plain, the Nile, and the temple of Dakka.

PM, Omitted

Watercolour.

Four slightly irregular sheets approximately 10.5-11 x 25 cm. All have been folded.

This series of distant watercolours views of the landscape of Dakka are by Bankes. All the views are taken from different angles.

VIII. C. 26: An unfinished landscape of the sandy plain and rocky outcrops, daubed over with watercolour; perhaps a rough sketch of sunset.

VIII. C. 27: A finished landscape of the Nile running through a sandy plain with rocky outcrops viewed from the height of a group of rocks west of the temple. On the river, in the distance, the pylon and body of the temple can be seen.

VIII. C. 28: An unfinished watercolour landscape of the river running through the sandy plain and rocky outcrops.

VIII. C. 29: An unfinished landscape of the river running through the sandy plain and rocky outcrops.

⁵ He must be travelling in 1815 with Denon 1803.

VIII. C. 30**Five small sketches of Dakka.**

PM, 41

Grey ink and watercolour on blue paper.

13.1 x 28 cm.

From the style of annotations and blue paper, by Banks in 1815. 'The Temple at Dakké from four different points of view on the river. Fragment of a Granite Altar lying in the front-court of the same Temple'.

Top left: a tiny ink-wash sketch of the temple and pylon against the hill beyond. Top centre: a tiny ink sketch of the pylon and temple from the north east. Top right: the pylon and temple, seen reflected in the river. To the right of the pylon is a small structure (see VIII. C. 31). Bottom left: a fragment of an altar with a Greek inscription. Bottom right: A watercolour of the temple, pylon and trees and buildings beyond it taken from the river.

VIII. C. 31**A view of the temple at Dakka.**

PM, 41

Pencil, staining.

27.7 x 49.2 cm.

A very fine finished drawing of Dakka temple from the east side, drawn and annotated by Linant top left in pencil 'debode', but also correctly bottom right in ink 'vue de dakkié'. It clearly shows the remains of the gateway east of the inner enclosure wall on the axis of the east door of the Inner Court. A further small structure seen beyond the pylon is difficult to identify. There are stone steps in the wall at the left of the Forecourt facade.

VIII. C. 32**View of the temple of Dakka**

PM, 41

WM 1817

Pencil, staining.

30.5 x 45 cm.

A fine, finished view of the temple and pylon. A group of small figures between the foreground and the temple are placed to show the distance and the size of the temple. In the foreground is a turbaned figure beside a Nubian riding a donkey. The remains of some structure at left of the pylon can be seen; perhaps

part of a mud-brick wall. However there is no structure shown to the right.

In pencil bottom right 'N° 1 H[?] Salt'. This no doubt corresponds to the N° 1 marked as a view of Dakka on Linant's list of his copies from Salt. However, the style of the drawing is that of Linant, apart from the use of soft pencil shading.

VIII. C. 33

A view of the temple of Dakka.

PM, 41

Ink and watercolour. The paper, with an uneven right edge, has been folded about 1.5 cm. from the bottom and the watercolour ends at the fold. Staining.

41.5 x 44 cm.

A fine watercolour view in Beechey's style, looking towards the front of the main pylon, with the remains of ruined mud-brick walls in the foreground. The Nile stretches along to the left and two separate Nubian figures walking across the plain towards the temple (one leading a Nubian on a camel) give the distance and perspective. Nearer the front of the pylon is another structure (probably the same as that seen in VIII. C. 30) which seems to be the remains of another brick wall. A lightly drawn pencil group of figures in the foreground has not been completed and there are some rough perpendicular lines which are not part of the drawing.

Verso: a rough drawing of the interior of a temple with a colonnade and substantial debris covering the ground; not Dakka. At right, a rough landscape study. In black ink, '22'.

VIII. C. 34

The goddess from the west jamb of the doorway of Ptolemy IV from the Forecourt into the Inner Court (Inner Court side) at Dakka.

PM, 45 (31)-(32)

Ink and wash. The paper has a longitudinal fold about 1.5 cm from the left edge, staining.

24.7 x 16.2 cm.

A fine, ink and wash drawing of the standing figure of Isis, according to PM; Hathor of Bige according to Roeder 1930, II. pl. 68b; I, 165, §383 (the face is damaged in the plate). Top right, in pencil, in Bankes' hand, 'little Propylon Dakké - under feather Goddess'. This latter is Anukis who can be seen wearing a feathered crown in Roeder 1930, II pl. 69b; I, 166, §388, and appears in VIII. C. 35.

VIII. C. 35

The goddess Anukis from the west jamb of the doorway of Ptolemy IV from the Forecourt into the Inner Court (Inner Court side) at Dakka.

PM, Miscellaneous but should be PM, 45 (31)-(32)

Ink and wash over pencil.

24.6 x 19.5 cm.

This previously unidentified drawing is identical in style, style of title and quality of paper to its pair VII. C. 34 which refers to this scene in its title. The title reads 'on the little propylon - very delicate execution - cut in'. Just the standing figure of the goddess is shown, isolated from the rest of the upper scene. She holds a sceptre and the *ankh* sign. Only part of her crown has been shaded in. See Roeder 1930, II, pl. 69b, and VIII. C. 34.

VIII. C. 36

Wall reliefs from the Sanctuary at Dakka.

PM, Miscellaneous.

Ink over pencil.

29.5 x 22.7 cm.

This previously unidentified fine ink drawing by Ricci is marked '2' by him, and related to Ricci's other drawings of the Sanctuary; VIII. C. 17 (marked '1') and VIII. C. 18 (marked '3'). There are two registers below a frieze and above a base of 'Nile gods'. Lower register: Roeder 1930, 338, pl. 132; the king offers an incense pot to Arsenuphis. Upper register: Roeder 1930, 341, pl. 133; the king brings a necklace (a long pectoral of at least six rows of beads) to Shu. Compared to Roeder 1930, the text of the drawing is very inaccurate.

VIII. C. 37

The facade of the temple at Dakka.

PM, Miscellaneous.

Ink over pencil, blue paper, stained.

27.5 x 42 cm.

A previously unidentified, unfinished sketch by Bankes of the facade of the temple of Dakka. Some of the architectural detail of the entrance has been drawn in detail in ink. Typical of Bankes' style and his use of this blue paper.

Verso: Two faint, rough, pencil landscapes.

VIII. C. 38

Relief scene from the interior of the facade of the temple of Dakka.

PM, Miscellaneous.

Ink over pencil.

25 x 21 cm.

A fine, previously unidentified drawing by Ricci of a scene and column decoration from the temple. The king (Augustus), facing left, is offering the image of Ma'at to Thoth of Pnubs who is seated facing right. The god holds a scorpion and a sceptre with a snake coiled around it. No text is shown. On the column at right a baboon is holding a sistrum.

The baboon is illustrated in Champollion 1835, pl. LI, 1, where it is said to be in the 'intérieur du pronaos, colonne de droite' i.e. facade interior, right column. The baboon is also drawn by Linant in VIII. C. 4, and illustrated in Roeder 1930, 124, §278 as being from the inner side of the east column (on the visible side of the shaft) of the entrance facade. PM concurs.

Champollion 1835, pl. LV bis (3)) is an illustration of the god Shu which is similar but not identical to the seated god shown here. This relief of Shu is suggested (in pencil by the PM archivist on the drawing) as the subject of the drawing. It is however clear from the shared line of the two reliefs on the drawing that they are contiguous and the scene can therefore be identified as PM (18) from the interior of the intercolumnar screen wall of the facade, now destroyed. According to Roeder 1930, I, 127-8, the relief is only described in Champollion 1844, I, 115 (near top) and Lepsius 1849, Text, V, 72, (middle). The drawing fits Champollion's description except that the god also holds a scorpion along with the sceptre and coiled snake.

Neither Champollion nor Lepsius actually illustrate the whole scene so that this drawing is apparently a unique record of a lost relief.

VIII. C. 39

A view of the facade of the temple at Dakka.

PM, misattributed to Dendur as VIII. A. 19 and now renumbered.

Black ink. Edges stained and verso grubby.

34.2 x 50.3 cm.

A very fine, finished, ink drawing by Beechey of a view of the facade of Dakka temple. To the left of the facade the low wall with steps can be seen; three figures are placed behind it. To the right of the facade are a pile of stones, perhaps the remains of a wall, and some larger fallen blocks. In the left foreground is a cavetto cornice fragment with uraei and a winged sun-disk, perhaps the centre section of a lintel. The Forecourt can be seen to be roofed and the entrance to the chamber beyond it contains a debris of fallen blocks. The two screen walls of the facade are broken through by a door at right (containing a seated figure), and by a square opening at left. The paved platform in front of the temple has been exposed at left.

Verso: Beechey's number in black ink '21-', and his pencil notes: 'Proportions of the sloping wings of the front too high for the width - same defect in the engaging tablets - Intercolumnations right -

ground strewn with fragments of sandstone, granite and red brick .

QURTA

VIII. D. 1

A view of the temple of Isis at Qurta.

PM, 50

Pencil.

19.7 x 28.4 cm.

An unfinished pencil drawing by Linant of the small temple of Isis at Qurta. Three figures are shown beside the temple entrance and what may possibly be another is faintly sketched in the foreground. Below the drawing Linant has written the title 'Casie[?]' in pencil but below it in ink, 'Corti', and '42' on the drawing. The temple is seen from an angle which shows the facade and entrance and the full extent of the sides. Probably a preliminary version of VIII. D. 2, from a slightly altered viewpoint.

VIII. D. 2

A view of the temple of Isis at Qurta.

PM, Miscellaneous.

Watercolour.

16.6 x 25.6 cm.

A previously unidentified fine finished watercolour view by Linant, of the temple of Isis at Qurta. According to PM, 50, Linant also made a plan and section of the temple (Linant de Bellefonds Mss A. 26) but these are not represented in the Bankes drawings. Three figures are shown in front of the temple. Bottom right is the number '10'. The viewpoint is similar to that of VIII. D. 1 but the angle here allows the decoration of the doorway to be shown. The three sections of the temple can be seen from the side view. According to Lepsius 1849, Text, V, 76, bottom, the reliefs show Pharaoh adoring Isis, Hathor and Horus. Lepsius' description and his groundplan, 76-77, show that the lines of stone wall around the temple were all part of the larger complex surrounding the temple.

VIII. D. 3

A plan of a section through the temple of Qurta.

PM, Miscellaneous.

Red and black ink over pencil.

21 x 25 cm.

Title 'Kassy' (a phonetic variation on the name used for Qurta). A fine, plan, measured and annotated by Bankes, of a longitudinal section through the temple showing the three chambers. Also three separate measured details of cornices.

VIII. D. 4

A view of Qurta(?) temple

PM, Miscellaneous.

Pencil.

29.6 x 42.5 cm.

A fine pencil view of Qurta(?) temple, set within a border, probably by Beechey, or by Linant as a copy from Salt. While it is not possible to be certain this is Qurta, no other candidate seems as likely. The temple is seen from the rear.

MAHARRAQA

VIII. E. 1 and 2

A Roman relief from an isolated wall at Maharraqa.

PM, 52

Pencil.

24.9 x 42 cm. The paper is folded widthways and VIII. E. 2 is on the back of VIII. E. 1.

VIII. E. 1: A neat pencil drawing of the relief figures on the left and central parts of the wall; drawn and annotated by Bankes and titled, 'Maharraqa'. This isolated north wall of a ruined construction was adjacent to the temple and lay between the main temple and the river. The reliefs are remarkable in that they combine the Roman and the Egyptian styles on one wall. A young boy wearing a tunic and with the Egyptian side-lock of youth hair-style brings a vessel of wine as an offering to Isis, shown full-face in Roman dress seated under a sacred sycamore tree. The boy represents Horus, and the tree is the sycamore of the town name, Hierasykaminos, 'the place of the sycamore'.⁶ Above the boy are three miniature deities, also in Roman style, representing Min, Isis, and Serapis. Above the goddess, a winged hawk alights on a lotus(?) flower. At left is another depiction of Isis, this time in Egyptian style (the text before her is marked by Bankes 'hieroglyphs unintelligible'). Top left, another figure in Egyptian style, the Ibis-headed figure of Thoth.

⁶ Weigall 1907, 94.

Bankes also notes that he has seen a flight of very beautiful black and white birds at Maharraqa and illustrates one in flight.

VIII. E. 2: A small detail of another part of the relief from the right side of the wall (just to the right of and below the sycamore tree at the centre). This shows a miniature version of the same scene of the boy making an offering to Isis. Bankes has marked it as 'under the tree of other'.

VIII. E. 3

Roman reliefs from an isolated wall at Maharraqa.

PM, 52

Watercolour. The top edge is uneven.

27.5 x 37.5 cm.

A fine watercolour of the entire relief decoration of the isolated north wall of the ruined construction near the temple. In addition to the reliefs shown in VIII. E. 1 and 2 are, top right, the seated figure of Isis in Egyptian style, and below this a standing goddess in Egyptian style holding the *ankh* sign. This version is probably by Ricci as the reliefs are well-drawn in contrast to the rest of the view. Despite Bankes' note on VIII. E. 1 that the hieroglyphs were unintelligible some of them are drawn here, in contrast to the usual schematic versions of Bankes' VIII. E. 2.

Verso: in ink left 'Maraga', perhaps by Ricci. At right, 'Maharraga', probably by Bankes.

VIII. E. 4

Roman reliefs from an isolated wall at Maharraqa.

PM, 52

Ink and wash over pencil. Stained and uneven edges.

31.2 x 31.5 cm.

A drawing of part of the reliefs on the isolated wall, marked 'Sculpture in low relief on the exterior wall facing the North of the more ruinous of the two buildings at Maharaga'. Also, a drawing of 'one of the columns in the open court of the temple at Maharaga... & the unfinished state of the capitals. They were not all designed to be alike, but in pairs...'

The style of both drawing and annotations indicates the work of Bankes in 1815.

VIII. E. 5

A Meroitic offering table.

PM, 52

Pencil, stained.

26.5 x 17.7 cm.

A pencil drawing by Linant of a Meroitic offering table, titled 'Ouffedine Mahareiga' and numbered '41'.

P.L. Shinnie⁷ states that offering tables have been found in great quantities in Meroitic cemeteries and their inscriptions are valuable for our understanding of the Meroitic language (still incomplete at the present time). The two examples he shows both have cursive Meroitic inscriptions running around them, as this one does, and 'these frequently bear a prayer formula and the name of the deceased'. Some show offerings (as here, vases and loaves of bread) while others have more elaborate scenes showing deities.

According to PM the offering table was seen in 1821, but this drawing is the only reference given for it.

VIII. E. 6

A groundplan of the temple and the adjacent construction at Maharraqa.

PM, 51

Black ink. The paper, now opened out, was previously folded.

25 x 21 cm.

A fine black ink groundplan of the temple. There are no measurements except for those of the entrance doorway, the front facade, and a back doorway. The plan is similar to that of VIII. E. 7. Both plans are probably by Ricci as the measurements are by him. The lines of wall connecting the second smaller construction to the main temple are shown, and also the spiral staircase.

Bankes' title in ink 'Maharrega'

VIII. E. 7

A groundplan of the temple and the adjacent construction at Maharraqa.

PM, 51

Black ink. The paper, now opened out, was previously folded. Stained.

25 x 21 cm.

Bankes' title 'Maharaga', but all measurements by Ricci. A rougher but highly detailed measured version of the groundplan on VIII. E. 6. In addition, there are two small plans of the platform of three red granite steps (which Linant later removed to be despatched to England for Bankes). Apart from the broken side wall, the details of the temple are more or less complete and shown in great detail. Unlike the plan on VIII. E. 8 the smaller structure is clearly shown as divided into three parts by two walls. The smaller

⁷ Shinnie 1967, 113, Figs. 35, 36.

structure is given as about 32' x 19' 10".

Verso: 'Maraga' in ink in Ricci's hand.

VIII. E. 8

A groundplan and a description of Maharraqa.

PM, 51

WM 1809

Ink and watercolour. Stained and torn in the centre.

31.7 x 45 cm.

A formal groundplan and description in the series which Bankes made 1815. A watercolour groundplan and list of measurements of the main temple 'B'. Also the ruined(?) walls which linked it to the smaller structure 'A'. At 'C' is the red granite 'square platform rising in three steps'; later brought back by Linant as a base for Bankes' Philae obelisk. Unlike the plan in VIII. E. 6 and 7, the structure 'A' is shown here as having only one dividing wall. This is probably due to Bankes' admission in the description that it was almost impossible to work out the plan of the construction. In the description Bankes suggests that 'A' may be an older construction than the main temple 'as some of the stones from it with Hieroglyphics on them seem to have been made use of in the other building'. There were no hieroglyphic inscriptions in the main temple 'either within or without' although he eventually found 'a figure or two' on fallen stones. He noted the unfinished state of the temple. He thought it probable that both it and building 'A' had collapsed from general weakness of the building and foundations rather than by violence (he had noted the way the blocks had remained together when they had fallen outwards). He might have considered that it had fallen before it had been finished or in use, but inscriptions of votaries seemed to prove otherwise.

'Saints traced on one of the walls of the great doorway' proved to Bankes that the temple had been used as a church. He noted that he found the design of the temple and its spiral staircase irregular and unusual. He was informed 'upon the evidence of tradition' that buried under the platform 'C' were 'four gigantic statues that supported it & I was induced to offer a reward to those who would clear away the sand about it.' Their subsequent excavations found only 'a few rude blocks' of the foundation; 'So much for Nubian testimony & tradition!'.

VIII. E. 9

A view of the temple of Maharraqa.

PM, 52

Pencil.

13.4 x 29.4 cm.

A rough pencil drawing by Beechey of a view of the temple showing the interior through the fallen south side wall. The advantage of this viewpoint was that the break allowed the interior arrangement of the architecture with its colonnade and screen walls to be shown, whereas views from either the front or the north side showed only the blank exterior wall with its small doorway entrances. Shading has been used to give an impression of the darkness beyond the columns. Beechey has written, in a dark space between the columns, 'all in shade - wall darker[...?]' The three columns shown below and to the left of the drawings are trial details.

Verso in ink, Bankes' title, 'Maharrega'.

VIII. E. 10

A view of the temple of Maharraqa.

PM, 51

WM 1808

Pencil. Top edge torn and repaired with tape. Sheet previously folded.

37.5 x 54.8 cm.

A rough unfinished pencil drawing of the temple taken from the same viewpoint as VIII. E. 9. It looks into the interior through the fallen wall on the south side.

Verso: 'Maharraga' is written in the usual style and place for a title but written again three times across the sheet on what became the front, back, and spine when the sheet was folded. It was probably used to contain the drawings (hence the tear which would have been down the spine).

VIII. E. 11

A view of Maharraqa temple.

PM, 51

WM 1808

Monochrome wash or watercolour, signed Linant. Staining.

27 x 47.7 cm.

A fine, highly finished drawing of Maharraqa temple in shades of monochrome grey wash, signed by Linant. Like VIII. E. 9 and 10 it is taken from a viewpoint to the south and looks through the fallen wall into the interior. To the right of the temple the remaining standing wall of the other structure is shown facing the heap of broken stones which remains from the rest of its structure. The low remaining wall forming the north east corner of the building can be seen.

Verso: Linant's title in pencil, 'Maharraqa'.

VIII. E. 12**Two views of Maharraqa temple.**

PM, 51

Watercolour on brown paper.

30.3 x 45.2 cm.

Two fine, finished watercolour views of Maharraqa temple by Bankes, one above the other, each with its own title written below in an elaborate fashion. Probably intended to go with his plan and description of 1815. Upper: 'View of the Ruins at Maharraga', taken from a point to the south. At right is the standing wall of the adjacent structure but the debris of blocks next to it is not shown here. The position of the buildings in relation to the river can also be seen. Lower: A view of the temple from a point to the north east. It shows the unbroken north side of the temple and also the isolated wall. Between them and to the south is a wall or structure against which two figures can be seen. At the left is the river and the landscape of hills on its far side.

VIII. E. 13**A view of the platform and temple at Maharraqa.**

PM, Miscellaneous.

WM 1808

Pencil, upper right edge uneven and torn. (Brown watercolour wash along base below fold line apparently part of another drawing).

19 x 27.4 cm.

A lightly drawn pencil sketched view in Linant's style of the three standing structures at Maharraqa: the temple, the wall of a second structure, and the granite platform.

Verso: in Linant's hand, '38'.

WADI ES SEBUA**IX. A. 1****The fresco of St Peter from Wadi es Sebu.**

PM, Omitted

Watercolour and pencil.

18.1 x 22.3 cm.

A watercolour drawing of the fresco of St Peter from the rear wall of the Sanctuary and its accompanying Coptic inscription. To the right, in pencil, a square recess (from the rear wall of the Sanctuary?) has been

drawn, the width marked '2.7' (apparently in Ricci's hand, so the painting may be by him).

Verso: A faint pencil sketch of the same figure of St Peter.

IX. A. 2

South colossal statue from the terrace at Wadi es Sebua.

PM, 57 (28)

Grey ink over pencil, and pencil. Staining along the base.

32.1 x 20.5 cm.

A fine, ink over pencil drawing of the front view of a standing colossus of Ramesses II from the south side of the terrace before the pylon. Also separate drawings of the head in profile, the double crown (missing from the colossus), and in pencil, the vertical hieroglyphic inscription from the long staff which the king holds. The statue, now much damaged, is shown complete and in great detail in the drawing. The inscription on the base, now partly lost (but shown in Lepsius 1849, III, 182,b) is also shown in full. Gauthier 1912, 44-5 text, pls. XIV, XV.

IX. A. 3

Sphinx IV from the Outer Court at Wadi es Sebua.

PM, 55

Pencil

18 x 34 cm.

A fine, pencil drawing of the right side of sphinx statue IV (the best preserved sphinx that Bankes found) showing the inscription on the right side of the base. At the right, a seated, turbaned figure shows the scale. (This sphinx corresponds to sphinx no. 2, Gauthier 1912, I,11, pl. IV A; V-VIII (for the sphinxes generally), cf. II (A right). See also IX. A. 4 and IX. A. 35 left.

IX. A. 4

Sphinx IV from the Outer Court at Wadi es Sebua.

PM, 55

Pencil, staining.

25 x 21.1 cm.

A rough measured sketch of the sphinx from the front; apparently by Bankes. Also part of the horizontal hieroglyphic inscription from the base.

Verso: a rough measured sketch of the profile of the sphinx and a separate sketch of the beard(?).

IX. A. 5

Hieroglyphic inscriptions from the pylon at Wadi es Sebua.

PM, 58 (30)

Black ink over pencil. Side uneven, staining.

22.8 x 18.4 cm.

Various hieroglyphic inscriptions and parts of relief from the south wing of the pylon. Annotated in Beechey's hand as to their positions, 'behind the back of right figure', 'behind left hand figure', 'under the arm of right hand figure', and 'under feet'.

Verso: small, ink over pencil sketch of part of a register containing the upper parts of two figures identified as 'pedestal of colossal statue - 5' (from the court). Gauthier 1912, 59-61, pl. XXIV (A).

See Appendix B and IX. A. 6.

IX. A. 6

Relief and inscriptions from the pylon at Wadi es Sebua.

PM, 58 (30)

Black ink over pencil, and pencil. Folded sheet of rough beige flecked paper; fold torn and edges rough and stained.

65.5 x 53.5 cm.

An ink over pencil drawing of the relief scene from the south wing of the pylon. Ramesses II smites captives before Amun Re. Parts of the hieroglyphic text are included.

The recto is marked in pencil four times with the name of Sebua and is likely to have been used as the folder to contain the Sebua drawings. Also some faint, rough, pencil plans.

IX. A. 7

Reliefs from the outer doorway of the pylon at Wadi es Sebua.

PM, 58 (38)-(39)

WM 1814

Black ink over pencil. Right edge torn; the paper has been folded.

22.5 x 18.5 cm.

A black ink over pencil sketch of the relief scenes and text from the outer doorway of the pylon. Title in ink in Beechey's hand 'Sibhoa'. Each half of the double scene of the lintel shows the king conducted by a

goddess and Montu, and the king offering wine to Amun Re. The south jamb has three registers: the king offers bread to Amun Re, offers to Re Harakhti? and offers wine to Atum. The north jamb has three registers: the king offers bread to Amun Re, offers to god (destroyed), and offers milk to Re Harakhti. Gauthier 1912, 47-52, pls. XIX-XXI, cf. pl. F. Four kneeling captives before the cartouche are at the base of each jamb.

Verso: some ink brush marks.

IX. A. 8

Reliefs from the outer doorway of the pylon at Wadi es Sebua.

PM, 58 (38)-(39) and (32)

Pencil. Stained; the paper has been folded.

31.5 x 42 cm.

Very rough pencil sketches for the reliefs from the outer doorway of the pylon (see IX. A. 7). Annotated in pencil by Ricci and presumably by him. At top left, 'Temple So E by S' and 'N E by E'. At left: scenes from the south side wing of the entrance in which Nome goddesses offer to the royal cartouche. A scene drawn below it, annotated illegibly, 'la terza[?]...degli ultimi[?]'. Below the Nome goddess a standing male figure wearing a short kilt offers(?) to a cartouche(?) Gauthier 1912, pls. XIX-XXI, pl. F, 47-52.

Verso: in ink, Bankes' 'Sebouah'. Left: more rough pencil sketches of a relief scene from the right of a lintel of the outer doorway showing the king between a god and a goddess, also some other details with attached colour notes by Ricci. Right (other side up): separate small pencil drawings: a landscape; an unidentified temple with a pylon at right angles to it; a pylon; a column; a seated turbaned figure.

IX. A. 9

Architrave texts from the south gallery of the Inner Court at Wadi es Sebua.

PM, 59

Ink over pencil.

9 x 25.1 cm.

Fine grey ink copies of horizontal hieroglyphic texts from the architrave of the gallery between the side walls and the pillars. Drawn and numbered by Ricci; 1-5. Gauthier 1912, I, 108. See IX. A. 10.

IX. A. 10

Architrave texts from the north gallery of the Inner Court at Wadi es Sebua.

PM, 59

Black ink over pencil.

21 x 25 cm.

Fine, ink over pencil copies of the horizontal hieroglyphic texts from the architraves of the court. Annotated by Bankes as being '1, 2, 3, 4 - Hieroglyphic frieze on the architraves borne by the colossal statues in the Pronaos at Sebouch on the W side beginning from the Propylon' and '5, 6, 7, 8 - d^r. on the East side. They print very near a repetition reversed of those opposite - the principal differences resulting[?] from a comparison of 1 with 5'.

Verso: rough pencil sketches of two groups of four seated figures of gods and goddesses in a row, and the note, 'from top of door to torus 4.10'. Gauthier 1912, I, 112-13.

IX. A. 11

Relief scenes from the south Side-room off the antechamber at Wadi es Sebua.

PM, 61 (94)-(96)

Red ink and watercolour over pencil, and pencil; staining.

29.5 x 44.6 cm.

A fine drawing of the first and second scenes including the hieroglyphic text. Red ink outlines with touches of red and grey watercolour. Drawn and annotated in pencil by Ricci, 'Giallo come gli altri'.

Left: the kneeling king offers wine to Amun Re. Right: the king offers incense and libation to Mut. Gauthier 1912, pl. S (1) shows the positions of the scenes.

IX. A. 12

Relief scenes from the south Side-room off the antechamber at Wadi es Sebua.

PM, 61 (94)-(96)

WM 1808

Watercolour. Upper edge torn (and repaired?); small pinhole, stained.

25.1 x 39.1 cm.

A fine drawing by Ricci of the third and fourth relief scenes including the hieroglyphic text. Red ink outlines with yellow watercolour; details in black and red watercolour. Left; the kneeling king offers vases to Khons. Right: the king offers flowers to Re Harakhti.


IX. A. 13

Relief scenes from the south Side-room off the antechamber at Wadi es Sebua.

PM, 61 (94)-(96) 6th scene, and (97)-(99) 1st scene.

Watercolour; some staining.

29.5 x 44.6 cm.

A fine drawing of the first and sixth scenes mainly in yellow watercolour, with details in black and red. Left: the kneeling king offers what looks like a striding royal figure with a uraeus before it (PM: a serpent) to Sekhmet. Right: the kneeling king offers a seated goddess to Ptah, the deified Ramesses II, and Hathor. Below the drawing in pencil, 'nera[?]'.


IX. A. 14

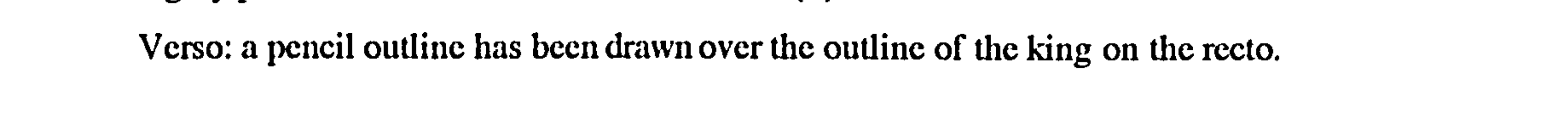
Relief scene from the central Sanctuary at Wadi es Sebua.

PM, 62 (117)

WM 1808

Watercolour and pencil. Staining.

37 x 19.5 cm.

A very fine watercolour drawing, drawn and annotated illegibly for colour notes by Ricci. The relief scene from the right of the doorway shows the king embraced by Mut. Below the scene, a cartouche from the base is roughly pencilled in. Gauthier 1912, 202, LIX (B).


Verso: a pencil outline has been drawn over the outline of the king on the recto.


IX. A. 15

Relief scene from the central Sanctuary at Wadi es Sebua.

PM, 62 (118)

Watercolour and pencil; edges stained and torn.

33 x 54.5 cm.

A part finely finished watercolour drawing with some unfinished areas roughed out in pencil. Annotated by both Bankes and Ricci, but no doubt drawn by Ricci. The large relief scene on the left side wall of the sanctuary shows the king offering incense and libation before the bark of Amun. Parts of the scene are painted in great detail on the drawing. Gauthier 1912, pls. LIX (A right); LX [A]; 203-4.


IX. A. 16

Relief scene from the central Sanctuary.

PM, 62 (116)

Watercolour. Staining.

31.6 x 14.8 cm.

A very fine watercolour drawing of a relief from the left of the doorway of the showing the king being embraced by Hathor. Annotated illegibly and no doubt drawn by Ricci. In style this is not a pair to IX. A. 14 despite general similarities. Heavier external outlines and internal shading have been used to model the figures here.

Verso: the paper appears to have been cut through a pencil drawing of the pylon, the upper part of which remains.

IX. A. 17

Relief scene from the central Sanctuary at Wadi es Sebu.

PM, 62 (119)

WM 1808

Watercolour over pencil, and pencil. Top and bottom edge folded over and left edge torn, stained.

33.6 (excluding the fold) x 54.8 cm.

A very fine watercolour drawing, mainly finished in very finely painted detail. Drawn and annotated in pencil as to the colours, by Ricci. The horizontal hieroglyphic text below is roughly sketched in pencil. It is the large scene from the right side wall of the sanctuary showing the king offering two bouquets to the bark of Re Harakhti. Gauthier 1912, pls. LIX [B left], LX [B], 205-6.

IX. A. 18

Relief of the king from the right side of the rear wall of the central sanctuary at Wadi es Sebu.

PM, 62 (121)

Watercolour over pencil. Staining.

31.3 x 14.8 cm.

A fine watercolour drawing of the king, facing left, from the right side of the niche at the rear of the sanctuary. He is offering bouquets of flowers. The baboons above the scene are shown, but no horizontal text is shown below the scene. Ricci(?) has used a shading technique to contour the figures. At left, faintly in pencil, the outline of the king from IX. A. 19.

IX. A. 19

Relief of the king from the left side of the rear wall of the central Sanctuary at Wadi es Sebu.

PM, 62 (120)

Watercolour. Staining.

14.9 x 31.2 cm.

A fine watercolour drawing of the king, facing right, offering bouquets of flowers; from the left side of the wall. The scene is a pair (in reverse) to the scene of IX. A. 18 but in this drawing, unlike IX. A. 18, the baboons are omitted and the horizontal text is given. Stylistically the two drawings are not entirely identical; the contours here are emphasised by a heavy black line on the left side of the figure but there is no internal shading as on IX. A. 18. Gauthier 1912, pls. LIX [B left], LX [B], 205-6.

IX. A. 20

Relief scenes from the north sanctuary of Wadi es Seboa.

PM, 63 (33)-(35)

Watercolour over pencil, staining.

29.4 x 44.5 cm.

A fine watercolour drawing by Ricci of the second scene from the north sanctuary, mainly in yellow with touches of black and red detail. The king offers leaves (or lettuces?) to Amun Re Kamutef, Mut, and Khons. Annotated by Ricci at left '5 6'. Title by Bankes, 'Room where is the well'. Gauthier 1912, pl. LXIV [A], 233-5.

IX. A. 21

Groundplan of the inner part of the temple of Wadi es Seboa.

PM, 53

Grey ink.

21 x 25 cm.

A very fine, detailed, ink, measured groundplan, annotated by Ricci. His title in ink, 'Seboa'. A structure apparently 159' in front of the outer gate and 790.6 in a southerly direction appears to be a pylon with two statue emplacements outside its entrance (see IX. A. 23). This structure does not appear in Gauthier's or Gau's plan and must be the structure referred to at the beginning of Bankes' Album description, see above.

IX. A. 22

Groundplan of the Antechamber and Sanctuaries of Wadi es Seboa.

PM, 53

Black ink and pencil, staining.

14 x 25 cm.

A neat, measured black ink groundplan of the antechamber and sanctuaries, annotated by Ricci.

IX. A. 23

Groundplan of the inner part of the temple of Wadi es Sebu.

PM, 53

Pencil; previously folded.

21 x 31.5 cm.

A rough pencil preliminary version of IX. A. 21 by Ricci. Again, a structure '159' in front of and '790.6' to the left of the approach is seen (see IX. A. 21).

Verso: in ink, 'Sebo'.

IX. A. 24

A longitudinal section through the innermost three chambers of Wadi es Sebu.

PM, 53

Black ink over pencil. Staining; the paper is folded.

30.1 x 42.1 cm.

Some watercolour brush marks.

Verso: Bankes' title 'Sebouh'. An ink over pencil sketch of a longitudinal section through the innermost three chambers of the temple down the central axis. Part of the niche and the rear height of the sanctuary are measured.

IX. A. 25

A longitudinal section through the innermost two chambers of Wadi es Sebu.

PM, 53

Black ink over pencil; staining.

21 x 30.1 cm.

A measured, ink over pencil longitudinal section of the innermost two chambers of the temple down the central axis. What is probably the level of sand in the interior is marked by an undulating line. It is annotated by Beechey in black ink, against the end of the sanctuary, 'St Peter 4.4'.

IX. A. 26**Groundplan and description of Wadi es Sebua.**

PM, 53

Watercolour and ink.

23.7 x 52.6 cm.

A formal 'Groundplan of the Ruins called 'Séboy (or the Lions)' and description from the series made by Banks in 1815. Measured out in paces rather than feet and inches, the plan shows the extent of the temple visible at that time. The plan only shows the Outer Gate with its statue emplacements, the Outer Court, and Second court. A measured, dotted line marks the approach with five sphinx and two statue emplacements.

Banks takes the temple to be 'the most ancient edifice that is to be met with between the two Cataracts, perhaps by many centuries. It presents almost every characteristic that distinguishes the Theban buildings from the generality of those in Egypt.' He describes the temple's building style as proof of this and notes the resemblance of the colossal statues to those of the Ramesseum and Karnak. 'Of the temple itself nothing can be known but its outside dimensions measured upon the roof, this being but a few feet and in some places but a few inches above the level of the sand.'

He found five sphinxes showing and noted the resemblance of these and the detached colossal statues to those at Thebes. There were four colossal statues that he could see; two erect at the head of the sphinx avenue and two fallen in front of the pylon. From the placement of the statue pedestals before the pylon he inferred that there had been others which were buried or destroyed. In front of the pylon he could only detect a single parallel line of foundation and the ends of the side galleries of the court were blocked by sand. He felt that the 'flood of the desert' appeared to have been deliberately cleared away from the rest of the court. The description continues on IX. A. 27 below.

IX. A. 27**Description (continued from IX. A. 26).**

PM, 53

Ink.

11.4 x 23.5 cm.

Banks felt the decay of the stonework together with the style might prove the building to be 'anterior to Thebes itself'. Possibly 'it might claim the honour of being the oldest building in the world.' He found no sign of an ancient city. He has marked the fallen colossi in red on the plan. He compares the facade relief with those of Abu Simbel and Ibrim.

IX. A. 28**A view of the temple of Wadi es Sebuia from the north-east.**

PM, 53

Watercolour; signed by Linant.

19.5 x 37.4 cm.

A very fine, highly finished watercolour view of the temple, signed '7[?] Linant'. It is taken from a viewpoint to the north and looking from behind the temple across to the river. Two of the sphinxes with the nearby back pillars of the standing colossi and some other scattered blocks are shown. The back of the pylon and the construction of the side galleries of the court are very clearly drawn. Sand rises to the full height of the rear part of the court.

This drawing number appears on Linant's list of his own drawings as '7 - vue de Siboa colorée'.

IX. A. 29**A view of the temple of Wadi es Sebuia from the north-east.**

PM, 53

Pencil

21.6 x 39.5 cm.

A light pencil sketch in Linant's style taken from a similar but not identical angle and possibly a preliminary sketch for IX. A. 28. There are a group of three turbaned figures against the drift of sand in the foreground. Other figures are lightly indicated at the front of the pylon. At far left are the two back pillars of the standing colossi and a sphinx is faintly indicated.

Verso: in pencil 'N° 1'.

IX. A. 30**A view of the temple of Wadi es Sebuia from the north-east.**

PM, 53

Watercolour over pencil. Staining.

33.7 x 55 cm.

A fine, finished watercolour of the temple (apart from the sky having been left unpainted) taken from a similar angle to that of IX. A. 28 and 29. This appears to have been the angle perceived to combine the best view of the temple with the picturesque view across the river to the mountains beyond. There is an interesting contrast in the style of this watercolour by Beechey with that done by Linant, especially as to the choice of colours. Beechey has emphasised the blues and purples of the mountains while for Linant the golden yellow of sand and temple and the blue of the river and sky predominate, although the shadows

show that both drawings were made at the same time of the day. Here the view itself is emphasised rather than just the image of the temple. Four figures are placed very effectively within the composition. At left, three sphinxes, one headless, and the back pillars of the standing colossi can be seen. The sky has been left uncoloured and there are some smudges of black ink on it.

Verso: in Beechey's hand in black ink, 'N° 2 - a [?] sketch'.

IX. A. 31

A view of the temple of Wadi es Sebuah from the east.

PM, 53

Ink and monochrome wash. Two parallel vertical marks down the left side where the paper may have been creased.

33.3 x 52.2 cm.

A fine finished, ink and monochrome wash drawing by Linant of the temple seen from the east side of the pylon. In front of the pylon are the pedestal and feet of a fallen statue; the rest being hidden by the sand. There is a group of three figures to the right. The construction of the blocks of the pylon is shown clearly but the reliefs cannot be made out.

Signed '8 Linant' and evidently the one referred to in his list of his own drawings as '8 - autre vue de Sibua'.

IX. A. 32

A view of the front of the pylon at Wadi es Sebuah.

PM, 57

Ink over pencil. Stained, top and right edges torn.

33.3 x 50.6 cm.

A very fine, finished, ink over pencil drawing in Beechey's style, giving a close view of the front of the pylon. The drawing shows a great deal of detail. The figures of the king and gods on the relief of the pylon facade are shown (although the figures of the captives are not). Through the pylon gateway the top of entrance to the second court beyond can just be seen above the mound of sand covering the first court. The two fallen colossi lie partly buried in the sand before the temple. A turbaned figure seated against the pylon is drawn faintly in pencil only.

Verso, in ink: '14'. Also, a rough but fine pencil drawing of the terrace, pylon, and temple at Dendur, in Beechey's style, very stained and smudged.

IX. A. 33**A view of the approach to Wadi es Sebua.**

PM, 53

Ink over pencil, touch of blue watercolour, on rough beige flecked paper, uneven right edge. Stained, paper previously folded.

40 x 46.8 cm.

Below the drawing Banks' title 'Sebouah' and no doubt from his first journey as he would scarcely have needed to record the view so poorly if accompanied by artists. A view taken from the sphinx avenue looking towards the pylon. This is a rather crude ink and pencil drawing in Banks' style, of isolated elements of the temple with the landscape detail left out except for the horizon line. There is considerable detail noted on the pylon facade although it is only roughly drawn, and columns of the text, the large main figures, and a lower register of figures are indicated. A blue figure stands within the pylon gateway, and the fallen colossi are shown. At the left, the outline of a sphinx and beyond it the head of another emerge from the sand. To the right are one complete and one headless sphinx and two buried parts of sphinxes beyond. The two standing colossi are buried to the ankles. A figure before one of them and figures between the pylon and the sphinxes help to give the scale but the drawing has a strangely surreal look as the individual elements do not appear to be grounded in the landscape.

IX. A. 34**A panoramic view of the approach to the temple at Wadi es Sebua.**

PM, 55

Pencil; notes in pencil and red ink. Staining.

34.3 x 66.5 cm.

Banks' title below, 'Sebouah - copy from Mr Salt'. A fine finished pencil drawing within a border with much variety in the intensity of pencil line. A soft lead appears to have been used. Banks' notes in pencil and red ink as to the colours of this drawing along the bottom show that it was copied from a watercolour.

The focus of the view is the foreground with the two sphinx statues and standing colossi at the head of the approach and the remains of the sphinxes beyond. In the background, a mound of sand obscures the view of the lower part of the pylon. No details of the facade relief are shown. Three foreground figures and two on the horizon give the scale.

IX. A. 35**A view of the approach to Wadi es Sebua.**

PM, 55

WM 1817

Pencil, top right corner torn. Stained.

37.3 x 67 cm.

A pencil drawing of a panoramic view with the two sphinxes and the back pillars of the standing colossi from the east (right) side of the sphinx avenue looking towards the river. The sphinx in the foreground (IV) is shown in some detail including the hieroglyphic text around the base and the cartouches on the chest. Five foreground figures are shown with a further three in the background. The figure at the right is more successfully drawn than those seated next to the sphinx. Bottom right '7' this is no doubt the drawing '7 - vue de Siboa' marked on Linant's list as copied by him from Salt.

IX. A. 36

Longitudinal section through Es Sebua including peristyle of colossi and pylon.

PM, misattributed as VII. B. 42. Now re-numbered.

Black ink. Paper folded.

33 x 45 cm.

A series of measured plans of Wadi es Sebua, drawn and annotated by Beechey. There are elevations of the pylon and details of colossal figures. Also notes of the distance from sphinx to temple, and two longitudinal sections.

There are further ink and pencil drawings by Beechey of details of plans from Es Sebua on the verso of XI. A. 13, from Abu Simbel, which were assumed by PM to have been of that site.

AMADA

IX. B. 1

Reliefs and inscriptions from the entrance to the Hypostyle hall at Amada.

PM, 67 (3), 67 (5); 68 pillar I; 67 (10); 67 pillar I.

Ink over pencil, and pencil. The paper is folded.

44.6 x 58.8 cm.

A rough, measured pencil sketch of the upper roof-line of the temple; the profile of the cornice can be seen at the left. The section is divided into fourteen measured lengths. Below, in pencil, largely illegible notes by Bankes mention 'platebands'.

Far left: a vertical hieroglyphic text; the renewal text of Seti I. Aly et al. 1967, B 5; PM, 67 (3); and Gauthier 1913, 183-4. Left upper: Amenhotep II is conducted by Montu (not Amun Re as given by

PM) to Re Harakhti. PM, 67 (5); Aly et al. 1967, IV, B 7; and Gauthier 1913, pl. XLI, 185-9. (See Appendix B.) Left lower: The Viceroy of Kush kneels before the stela of Merneptah. Aly et al. 1967, B 8 (according to which the Viceroy is Messouy); PM, 67 (5). In the drawing of the stela only the top two lines and the beginning of the third line are shown, no doubt since the tiny scale prevented accurate copying. (See Appendix B.) Middle: The reliefs and inscription from pillar I, the side facing the central aisle. On the base is the *heb-sed* text. The king is embraced by Anukis. PM, 68 pillar I; Aly et al. 1967, C 11. (See Appendix B.) Right: Thutmose IV, builder of the Hypostyle hall, is presented to Re Harakhti by Satis. Aly et al. 1967, C 1-2.

Verso: various rough pencil, measured, part finely inked drawings, of the reliefs and inscriptions in the entrance to the Hypostyle hall. The text is very accurately and beautifully copied, the figures slightly elongated, so possibly by Beechey rather than Ricci; Bankes has annotated it with details of the colours.

IX. B. 2

Reliefs and inscriptions from the Hypostyle hall at Amada.

PM, 68 pillar II; 68 (11)-(12); 68 pillar III; 69.

Pencil, ink, and yellow watercolour.

44.6 x 58.8 cm.

The sheet has 'Amada' written four times, is folded, and appears to have been used as a folder to store the Amada drawings. Middle left: Thoth and Amun Re. PM, 68 (11)-(12); Aly et al. 1967, C 3b. (See Appendix B.) Middle right: Thutmose is embraced by (Montu according to PM, or Atum according to Aly et al. 1967). PM, 68 pillar III; Aly et al. 1967, C 22-23. Right: The titles of Thutmose IV usurped from Amenhotep II. PM, 69 gives column IX, however in Aly et al. 1967 this vertical text appears to be F 1 which would be PM column VIII. (See Appendix B)

Verso: Left: Pencil drawings of the reliefs with some measurements; pillar III finely finished in ink and the vertical line of text in yellow watercolour. Probably by the same hand as IX. B. 1. Thutmose IV is embraced by Khepri; PM, 68 pillar II; Aly et al. 1967, C 17-18. Below the vulture and above the king and Khepri some of the hieroglyphic signs are shown more completely in the drawing than in the CEDAE copy but as most of these additions do not improve the reading possible already, only those which may affect the interpretation have been included in Appendix B.

IX. B. 3

Reliefs and inscriptions from the Vestibule at Amada.

Left: PM, 69 (30)

Right: PM, 70 (35)

Watercolour and pencil; paper folded widthways, stained.

44.6 x 58.8 cm.

A good watercolour drawing, probably by Ricci, but the colouring and detail has not been entirely completed. Left: a vertical hieroglyphic inscription in yellow watercolour from the thickness of the doorway between the portico and the vestibule. Aly et al. 1967, G 7. Right: A wall relief scene shows Amenhotep II running to Amun Re and a hieroglyphic text. Aly et al. 1967, H 3-4.

Verso: a rough measured sketch, of the lower section of a pillar and its base.

IX. B. 4

Reliefs and inscriptions from the Sanctuary at Amada.

PM, 70 (45)-(46)

Watercolour over pencil, some staining at the lower edge.

29.4 x 44.6 cm.

A fine and detailed watercolour drawing, probably by Ricci, of the reliefs and inscriptions from the left wall of the sanctuary. Only some of the hieroglyphic signs have been completed in watercolour, but the offerings and costumes are in fine watercolour detail. Left: Amenhotep II embraced by Hathor receives emblems from Re Harakhti. Right: Amenhotep II presents offerings to Amun Re. Aly et al. 1967, N 1-3.

IX. B. 5

Reliefs and inscriptions from the south side-chapel at Amada.

PM, 72 (69)-(70) and (71)-(72)

Black ink over pencil, staining.

24.3 x 43.3 cm.

A black ink over pencil, small scale drawing of the wall scenes, drawn and annotated in pencil by Ricci with the title, 'Amada - Camera laterale dritta fac. sinistra', colour notes, and the comment 'cattivo stile'.

Left: upper register, four scenes: Thutmose III offers the temple (not represented) to Amun, measures the temple with Sefkhet'abu, stands before Amun Re, and is embraced by Amun Re. PM, 72 (69)-(70); Aly et al. 1967, L 1-8. Lower register, three scenes: Thutmose III runs with flail and *mks* to Re Harakhti, offers the temple to Re Harakhti, and incense and libation to Re. Right: part of the scenes on the opposite wall of the same room; Amenhotep II with four calves. PM, (71)-(72); Aly et al. 1967, L 9-14. (See IX. B. 15 and 16.)

IX. B. 6

The titles of Amenhotep II from column VII of the Portico at Amada.

PM, 69

Pencil and ink. Staining.

25 x 21.2 cm.

Rough sketch of a vertical hieroglyphic inscription in pencil; a cartouche marked, 'erased previously'. Also two measured, annotated, architectural details. Top left in ink '20/29 Dollars' and the figures 108, 20, and 29 are added up (possibly his expenditure in dollars?). All by Bankes. Aly et al. 1967, F 3.

IX. B. 7

A sketch of a fish and notes and sketches referring to the temple of Seti I at Amada.

PM, Omitted

Ink and pencil; the paper has been folded widthways.

25 x 21 cm.

A rough pencil sketch of a fish by Ricci, measured and with annotations.

Verso: 'Amada, fallen temple' in Bankes' hand. A very rough plan which is difficult to make out but which is measured as being some 40' x 38'.8" overall.

IX. B. 8

Details from the temple of Amada.

PM, Omitted.

Pencil

25 x 20.9 cm.

Five rough measured sketches by Bankes of architectural details of 'Amada', including the top of an arch with Coptic/Islamic curved segments. Also a sketch of a square pillar or column base with a cartouche. A note, '9 columns' may refer to the Seti I temple, since he describes nine columns in the Album description, and the main temple only contained four.

IX. B. 9 and 10

A tracing of the figure of a god or king from the reliefs at Amada.

PM, Omitted

Heavy soft pencil. Staining.

Two separate pieces of paper; 41.6 x 25 and 25 x 21 cm.

An outline drawing, apparently traced off the wall, of the upper part of a male figure wearing a tall crown with a uraeus. The paper is crumpled where it has been pressed up against the relief. Probably drawn by Ricci and annotated by him, 'rosso' behind the head of the figure.

IX. B. 11

Plan of the temple of Amada.

PM, 65

Red and black ink.

25 x 20.9 cm.

A very fine, measured ink groundplan of the whole temple; annotated and titled 'Amada' in red ink by Ricci. All the rear section is clearly shown. Against column VII of the portico Ricci notes, 'delle colonne non si vede la base, il quadrato e marca[?] del capitello'.

IX. B. 12

A section plan of the temple of Amada.

PM, 65

Black ink over pencil, the paper has been folded lengthways, staining.

25 x 42 cm.

Rough ink measured drawings. A small part of a longitudinal section through the temple.

Verso: A measured longitudinal section through the temple.

IX. B. 13

A view of the Hypostyle hall at Amada.

PM, 67

Watercolour, initialled by Linant.

24.5 x 35.3 cm.

A very fine, highly finished watercolour view of the interior of the Hypostyle hall, looking out of it to the river. Below it, Linant's title, 'Vue de l'intérieur du temple d'Amada' and his initials, 'A. L.'. The bases of the pillars are buried in the sand and a brick wall in the foreground is presumably from the conversion of the temple.

Verso: a rough pencil sketch of a doorway with a cornice and uraeus frieze, two columns and an architrave. The bases of the columns appear broken but must actually be buried.

IX. B. 14**A view of Amada Temple.**

PM, 67

Watercolour on rough beige paper, previously folded lengthways. Edges rough and torn; staining.

32.2 x 53.5 cm.

A fine panoramic view of the temple, with its cupola, by Beechey. It is sited in the middle of the wide flat plain between the river and the hills. The temple is half hidden behind a mound of brick debris and there is also a small pile of debris between the temple and the river.

Verso: Beechey's number in black ink '23'.

IX. B. 15**Relief from Side-chapel D showing Amenhotep II with four calves.**

PM, 72 (71)-(72)

Ink and pencil, staining.

23.6 x 18.2 cm.

The same relief detail that is drawn in IX. B. 5 and 16. This one is a rough preliminary version of IX. B. 16, and apparently by Bankes, in 1815.

Verso: annotation in Bankes' hand '51[?] paces from temple - 6¹/₂ between [?] sphinx - 8 to the other - [?] to colossus'. This probably refers to Wadi es Sebua.

IX. B. 16**Relief from Side-chapel D showing Amenhotep II with four calves.**

PM, 72 (71)-(72)

Ink. Staining.

23.6 x 18.2 cm.

See IX. B. 5 and 15. This version is an exact copy of IX. B. 15 but finished in ink. It is no doubt by Bankes in 1815 from the style of the annotation and the existence of a better version by Ricci (IX. B. 5). Under it Bankes has printed, 'Sculptured on the side-wall of one of the Lateral Chambers in the temple of Amada (or Hafsayah) - (it is the same Chamber where is the pit indicated upon the PLAN.) - There is precisely the same Figure with all the same accompaniments in the temple at LUXOR.'

There was no sign of a pit in this chamber in the CEDAE report so it appears that Bankes may have confused this later with the temple of Wadi es Sebua where the right side-chamber of the Sanctuary did have a pit.

IX. B. 17**The doorway from the Sanctuary into the left rear chamber at Amada.**

PM, 71 (50)

Watercolour, staining.

29.4 x 22.2 cm.

A fine watercolour drawing by Ricci of the decoration of the doorway from the Sanctuary into the left rear chamber. Annotated by Ricci in two places 'ripete' to show repeated text. Above the winged sun disk, Amenhotep II kneels and offers wine to Re Harakhti; the lintel and the jambs show royal titles. (see Appendix B)

GAMLAY**X. A. 1a****Folder for Gamlay drawings.**

PM, Omitted

28.9 x 45 cm.

Sheet folded and marked in three places 'Gamlay'.

X. A. 1**View of the ruined temple at Gamlay.**

PM, 39

Pencil, ink annotations. An irregular sheet of rough beige paper, previously folded. Staining.

15.3 x 24.8 cm.

A pencil sketch, made and annotated by Banks in 1815, of the ruins of the temple looking across the fallen blocks of the interior to the three remaining standing walls. Title 'Gamlay ESE - 16 ft at[?] outside measure - Hieroglyphs & painting - Hawk's cage [naos] - foundation of unbaked brick.'

In the foreground are various segments of cornice, a column drum, and other fallen stone blocks, some of which are inscribed. This is a preliminary drawing for X. A. 2.

X. A. 2**View of the ruined temple at Gamlay.**

PM, 39

Watercolour over pencil, small hole and tear.

16.6 x 24 cm.

A finished watercolour version of X. A. 1, also by Banks in 1815.

X. A. 3

View of the ruined temple at Gamlay and the nearby village and other sketches including a small watercolour of Wadi Hedid.

PM, 39

Watercolour over pencil.

16.5 x 28.1 cm.

A more finished copy by Banks of the rough watercolour sketch in Banks Album II, 2. It shows the standing rear(?) wall of the temple and the pile of fallen blocks against it. To the right in the background are village houses and two camels.

Verso: various quite accomplished pencil sketch studies of Nubian figures. Some of these are drawn over a separate watercolour sketch of a standing column against a background of mountains. Faintly in pencil 'Gamlay' (a PM annotation suggests Kertassi, portico, but comparing this watercolour sketch to VI. B. 27, it is also of Wadi Hedid).

X. A. 4

View of the ruined temple of Gamlay.

PM incorrectly gives this as a Nubian fort, XVIII. A. 10. It has now been renumbered as X. A. 4.

Pencil.

19.1 x 27.5 cm.

A good pencil drawing by Linant, of the ruined temple of Gamlay. His title, 'gamellé'. A Nubian figure is shown standing on the fallen blocks.

Verso: Linant's number '48'.

QUBAN

X. B. 1

Rock texts and a plan and description of the fortress at Quban.

PM, 82

Ink and watercolour.

20 x 32 cm.

All drawn and annotated by Banks apparently from 1815. Top: 'Characters inscribed on a rock near Coban'. These are neither Egyptian nor Nabatean, but appear to be some other script. (see Appendix B) Banks' journals for the area near Petra note that he saw a script there which reminded him of these inscriptions.

Middle: a plan of the fortress at Quban with a description. The wall was 20-25 foot high and enclosed a large square area full of 'heaps of ruin & broken pottery'. He noted two gates and 'towards the center of the E side a mass of wall jutting forwards at right angles, upon all the sides there is an appearance of buttresses or other buildings attached to them upon the exterior, but crumbled... Within the inclosure I could discover nothing that denoted any building of a better sort except a single stone with hieroglyphics on it, but at the S. E. angle on the outside is the lower part of a very small propylon with sculpture of indifferent execution but curious from being the representation of a Battle in a similar stile to those at Thebes, the colours yet remain upon many parts of it. All that I could trace of it is given upon another sheet. Betwixt the western side & the River are the bases of three columns in a line but so situated, that if they all belonged to our building & were at equal distances, there must have been originally thirteen near the last of them - at the S W angle is seen the mouth of a covered stone passage that may have led to the river, or may form part of some larger building buried in the Rubbish.'

The plan of the fortress is in watercolour and all the points mentioned in the description are shown on it.

X. B. 2

Reliefs from the propylon of the temple of Ramesses II at Quban.

PM, 82, 83

WM 1809

Ink, wash, and watercolour. Stained.

19.9 x 31.3 cm.

From the style, and the fact it is mentioned in X. B. 1, this is by Banks in 1815. Below the drawing, the title, 'Sculpture on the ruins of a small propylon at Coban'. It is followed by the description: 'What appears to me most worthy of remark in the Battle piece is the mode in which some of the figures wear their hair which is precisely the same as is in use to this day with the Natives of the country. Twisted & clotted[?] with long detached ringlets so as to hang like a wig. Fig 2 [at left, the relief from the jamb of the propylon] is from the front of one of the Imposts.'

Two different sections of relief are shown, separated by an area of ink wash. Top: a battle scene in which the horses and chariot (of the king, but the upper section of the relief is missing) trample Nubians. At left (Fig 2) the king is shown in a smiting stance. Above this the remains of an upper register show the legs of a kneeling figure.

X. B. 3**Ink groundplan and other details of the propylon of Ramesses II and the fortress at Quban.**

PM, Miscellaneous.

Black ink and pencil.

31.6 x 21.5 cm.

A previously unidentified drawing, in its folder. Various fine, measured ink groundplans and details from Quban, including a groundplan of the fortress and pylon, six columns, and some details. From the style of numbering, by Beechey. The position of the six columns, forming an 'L' shape, is shown as being S by W of the fortress(?). The drawing is within a small folder, 31.5 x 45.2 cm., marked, 'Coban & Goortie' on front and back.

ABU HANDAL**X. C. 1****Plan and description of the fortress at Abu Handal.**

PM, Omitted

Pencil, stained.

18.5 x 22.8 cm.

Beechey has drawn a large rectangular enclosure with a protected entrance gate at the centre and two towers at the ends of the south wall. His description is written inside the enclosure and continues above the drawing.

'Ancient site on the Eastern bank of the Nile at a village called Abou Hamdau about an hour below Amada - The remains of an ancient inclosure on the Eastern bank of the Nile at a village called Abou Hamdau about an hour below Amada - It appears to have been simply a fortress, and is constructed of stones, for the most part of regular shapes. The principal entrance is more carefully finished than the walls - being built of square blocks of hewn stone well joined & shaped - the outer gate seems to have been arched, as may be conjectured from the height of the piers and from the appearance of part of an arch among the fragments of the fallen walls in the neighbourhood - The walls forming the principal entrance are still standing to the height of about twenty feet, as are also those of a solid tower to the south east end; in the lower part of which is constructed a low and narrow arched passage running in a curved direction, and appearing to have originally led from a passage within the thickness of the south Eastern wall, to a small entrance which seems to have formerly existed in the front of the same tower - The walls have been built in a manner often practised by the Romans[?] - that of raising two outer cases of regularly shaped stones and filling up the containing space where no passage has been constructed - [the description continues above the drawing] with loose stones & rubbish - The space within the walls appears to have contained houses of the same stone, though it is now, as well as the greater part of the walls themselves in so dilapidated &

encumbered a state that little can be conjectured with any degree of certainty concerning it'.

X. C. 2

A plan of the south wall of the fortress at Abu Handal.

PM, Omitted

Pencil. Staining.

18.5 x 22.8 cm.

A rough, measured and annotated pencil plan, by Beechey, of the south wall of the fortress showing the central entrance and the two side towers. Title 'Abou hamdau'.

DERR

X. D. 1

Reliefs from the First Pillared Hall at Derr.

PM, 85 (2)-(3)

Black ink and wash over pencil. The paper has been folded so that the drawing is on the inside. Staining.

44.5 x 59 cm.

Bankes' title on the exterior in pencil 'Deir'. Lower register, left to right: captives are brought in by Egyptians(?), Ramesses II in his war chariot charges at the enemy who are shown in disarray below his horses' hooves, the king binds(?) four captives, and offers bound captives to Re Harakhti. Top register, left to right: (far left section destroyed) the figure of Amun Re, cartouches of Ramesses II, Ramesses II offers wine to Atum. See Blackman 1913, pls. III-V, 5-8. The drawing shows the cartouche of Ramesses II in line 2 (Blackman 1913, Scene II, text b) and the signs below the large cartouches (which are both missing in Blackman). Below the drawing is written '28 and 32 - 4'.

Verso: A black ink over pencil, outline drawing, probably by Ricci, of the remaining reliefs and inscriptions from the north wall of the First Pillared Hall. This north wall probably shows the conquest of Asiatic foes while the corresponding south wall probably depicts the conquest of Nubia. (See Appendix B.)

X. D. 2

Reliefs from the First Pillared Hall at Derr.

WM 1809

PM, 85 (6)

Pencil drawing, ink description, staining.

16.2 x 31.8 cm.

A drawing and description by Banks from 1815, of the relief scene from the rear wall of the Hall. It is not shown completely accurately here and from the description Banks appears to be making a generalisation rather than an exact copy. He says, 'Sculpture repeated with little or no variation on the two corresponding parts marked ABC on the plan, of one of the main walls of the grotto at Derr. There is a representation of the same kind on the propylon at Philoë & at [blank]'.

The king, accompanied by a running lion and followed by the symbol of his *ka*, smites captives (Blackman 1913, pls. VI, VII (1), 8-10). According to Blackman 1913, there are four captives and the lion is biting the thigh of one of them. Banks only shows three captives and he shows the lion as leaping alongside the king, not biting a prisoner. Otherwise the scene corresponds to that shown in Blackman 1913, pl. VI.

X. D. 3

Details from the reliefs of the First Pillared Hall at Derr.

PM, 85 (6); 86 (8); 86 (8)-(9)

Pencil.

29 x 42.7 cm.

Good drawings of six separate details from reliefs in the Hall, but apart from two cartouches, no hieroglyphs are shown. Probably by Ricci, or perhaps Beechey.

Lower middle: the same scene, PM (6), as is shown in X. D. 3, but here the details of the lion and prisoners are correct and the figure of Re Harakhti is also shown (Blackman 1913, pl. VII). Top right: a detail from the same scene showing the lion biting the prisoner's thigh. Upper middle: a lion runs alongside the legs of the king, PM (8). Left: a daughter of Ramesses II holds a sistrum. Far right: two cartouches of Ramesses II, marked in pencil 'Portico' (by Banks or possibly Beechey). Below each sketch are the faint traces of modern notes, made for the PM identifications.

X. D. 4

Reliefs from the First Pillared Hall at Derr.

PM, 85 (4)-(5)

Pencil, paper folded, staining.

33 x 84.1 cm.

A panoramic drawing of part of the relief scene on the south wall of the Hall; perhaps by Banks. Above the scene, part of the horizontal line of hieroglyphic text is shown. At right, from right to left: Ramesses II is shown (over two registers) in his war chariot pulling back his bow (missing). Behind him in the upper register is a prince(?) wearing a side-lock of hair and carrying a shield, and in the lower register another figure with a shield, standing in a different position, holding an axe. The pair of chariot horses trample the

Nubian enemy underfoot. At left, lower register: Egyptians with side-locks of hair and long robes (princes?) lead forward groups of bound captives. Upper register: fleeing warriors impaled by arrows are falling, others carry a wounded or dying companion back to the camp, a smaller figure is in a mourning attitude. Around the camp are cattle and goats, a tree, women and children and rounded shapes which appear to be ovens. Blackman 1913, pls. XIII-XX, 17-22, figs. 9-12. Interestingly, Blackman 1913, pl. XV shows that on this wall, cut into the space under the king's chariot, is a graffito of 'G. FINATI 1821(?). Finati was at the temple of Derr with Linant on 22 August 1821.⁸

This interesting relief, similar to those at Beit el Wali, is today in a very poor state and many parts are now missing. It was however well recorded by earlier travellers. Details, such as the cow accompanied by its skipping calf, and the figures in the camp are all extremely lively. Unlike Rosellini's version (*Monumenti Storici* LXXVIII, 1) the drawing shows the damaged areas of relief.⁹ Only the left part of the scene is shown in Champollion 1835, XL, 1, and there is not much detail given in his description (Champollion 1844, 1, 88). The Bankes version is more complete than Rosellini's and the latter makes both the figures behind the king's chariot identical; both are holding axes in identical positions and neither have the side-lock of hair as shown here. Blackman's description is extremely detailed but it appears that this version is one of the fullest copies extant of these reliefs.

X. D. 5

Reliefs from pillars in the First Pillared Hall at Derr.

PM, 86 (X, d)

Ink over pencil.

29.4 x 44.6 cm.

A fine black ink drawing by Ricci of two pillars from the hall. At left is the pillar X, d, showing reliefs and inscriptions from an upper and lower register. Top: the partly missing figure of the king with Amun Re. Below: the king receives the *heb-sed* emblem from Atum (Blackman 1913, pls. XXIII (2), 30-1). Right: another pillar. Only the leg and hand of a figure on the upper register holding an *ankh* sign have been drawn.

X. D. 6

Relief scenes from the Second Pillared Hall at Derr.

PM, 87 (11), (12), (13)

Grey ink over pencil, and pencil. Slight stains.

35 x 71.7 cm.

⁸ Vercoutter 1963, 59.

⁹ Rosellini 1832-44.

A large, fine grey ink drawing by Ricci of the three relief scenes from the north wall of the hall. His annotation '8'. above the middle and right scenes. Although the text is on a comparatively large scale the copying is not entirely accurate. Below the drawing, faint annotations by Bankes. Above the scenes is a frieze which has been roughly drawn in pencil.

Left: the king offers bunches of lotus flowers before a sacred bark which is carried by fourteen priests and accompanied by the figure of the king, dressed as a high priest and wearing a panther skin. Unlike the other figures who are barefoot, the king wears sandals. PM, 87 (11); Blackman 1913, pls. XXXI-XXXII (left) 42-4. Above the king offering flowers, a rectangular area left blank. Below the drawing in pencil are some measurements, a scale, and some illegible notes; 'thickness of stone[?] - depth behind...' Also faintly, measurements and a sketch of a small seated god. (See Appendix B.) Middle: the king offers two vases of wine to Amun Re Kamutef accompanied by Isis. PM, 87 (12); Blackman 1913, pls. XXXII (right), XXXIII (left), 44-5. (See Appendix B.) Right: Ptah accompanied by Sekhmet writes Ramesses' name on a leaf or fruit of the sacred persea tree of Heliopolis, which the king puts out his hand to receive. Behind the king, Thoth marks a notch on a palm rib with his reed pen. PM, 87 (13); Blackman 1913, pls. XXXIII (right), XXXIV, 45-7.

X. D. 7

Relief scenes from the Second Pillared Hall at Derr.

PM, 87 (17), (16)

Ink over pencil; the paper has been folded and is stained, with crumpled edges.

35.5 x 79 cm.

Another large ink over pencil drawing by Ricci of the two relief scenes from the south wall; the opposite wall to that shown in X. D. 6. Annotated by Ricci above the drawing 'Intaglio'. Above the text in the left scene a correction has been made in pencil; the hieroglyphs have been written out again and a column of text, missed out in the drawing, has been added. Left: the kneeling king, followed by Thoth, Montu and Harsiese, receives the *heb-sed* emblem from Amun Re and Mut who are in a kiosk. PM, 87 (17); Blackman 1913, pls. XXXIX-XL, 51-53. Right; the king, attended by a fan bearer who stands behind him, offers incense and libation before a sacred bark carried by eight priests and accompanied by the king. PM, 87 (16); Blackman 1913, pls. XLI-XLII, 54-5. (See Appendix B.)

X. D. 8, 9, 10

Three drawings which run together to show all three pillars and the architraves from the north side of the Second Pillared Hall at Derr.

X. D. 8

Two pillars and an architrave text from the Second Pillared Hall at Derr.

PM, 88 (pillars XIII and XIV, d)

Ink over pencil. Slight stains.

29.6 x 44.5 cm.

A fine grey ink over pencil outline drawing by Ricci, of the reliefs on the pillars and the architrave text above. Bottom left, in pencil, in Ricci's hand, '1. Dery - pilaster del primo salone sinistra - intaglio'. Above: the architrave text, PM, 88; Blackman 1913, pl. XXVIII (south face), 66. See Appendix B. Right: The king receives life from Amun Re who puts the *ankh* symbol to his nostrils. PM, pillar XIV, D (south face); Blackman 1913, (pillar 2) pl. XLVIII (1), 63-4. Left: the king stands before Ptah. PM pillar XIII, d (south face); Blackman 1913, (pillar 1) pl. XLVI (1).

X. D. 9

A pillar and an architrave text from the Second Pillared Hall at Derr.

PM, 88, XV, d

Ink over pencil.

21.2 x 29.3 cm.

A fine, grey ink over pencil drawing, also by Ricci. Unlike X. D. 8 and 9 the contours of the figures are shaded in pencil. Top left, in Ricci's hand, '2 . Dery'. On the pillar relief the king is embraced by Re Harakhti. Blackman 1913, pl. XLVIII (3), 65-6, pillar 3, south face. Above it is the architrave text from the south face; Blackman 1913, 66. (See Appendix B.)

X. D. 10

PM, 88 XV, d

Ink over pencil

19.5 x 29.7 cm.

This similar-style drawing by Ricci continues the line of architrave text of X. D. 9. Top left in Ricci's hand '3 Dery'. At right, sideways on and faintly in pencil, is a sketch of a pylon entrance to another temple (not Derr).

Verso, in pencil: rough outline sketches of a pylon entrance to another temple (not Derr).

X. D. 11

Reliefs on the three pillars from the south side of the Second Pillared Hall at Derr.

PM, 88, XVIII (b), XVII (b), XVI (b)

Black ink over pencil. The paper is folded and the edges crumpled.

41.5 x 25 cm.

Three separate black ink over pencil sketches, probably by Beechey, of the north faces of the three pillars from the south side of the Second Pillared Hall (i.e. the side facing the central aisle). Title in ink in Beechey's hand, 'Deir - left side'. Left to right: the king is embraced by Atum; Blackman 1913, pl. LIII (2), 72. The king receives life from Re Harakhti; Blackman 1913, pl. LII (1), 70. The king receives life from Thoth; Blackman 1913, pl. I (1), 68-9. On the recto (but folded over so forming the back) black ink wash marks.

X. D. 12

Text and relief from the thickness of the entrance to the Sanctuary at Derr.

PM, 88 (21), (22)

Grey ink over pencil.

29.6 x 13.5 cm.

A fine, grey ink over pencil drawing by Ricci, of a column of text and a relief showing the king receiving life from Amun Re. Blackman 1913, 90-1.

X. D. 13

Various texts from the Second Pillared Hall at Derr.

PM, 87 (10); 88 XVII (d); 88 XVIII (c); 88 XIV (c); 88.

Black ink over pencil. An irregular scrap of paper.

19.5 x 14.3 cm.

A page full of odd details from hieroglyphic texts, in black ink, with parts of reliefs indicating their position. Drawn and annotated by Beechey. The copying is not entirely accurate. Top: texts of Harsiese from the scene in which the king is conducted by Atum and Harsiese to Re Harakhti and Ius'as. Blackman 1913, pls. XXIX, XXX, 57-8. (See Appendix B.) Mid upper: text of the king and Montu from pillar XVII (d); Blackman 1913, pl. LII (3), 71. (See Appendix B.) Mid lower: text of the king before Isis from pillar XVIII (c); Blackman 1913, pl. LIV, 72-3. Lower: text of the king before Onuris from pillar XIV (c); Blackman 1913, pl. XLVI (3), 63.

Verso: various sections of text from the architraves and a three line Greek/Coptic(?) inscription.

X. D. 14

A Ramesside stela at Derr.

PM, 84

Pencil with black and red ink, staining.

25 x 32.7 cm.

A rough pencil sketch of a facade having a space framed by two plain outer pillars and an architrave, flanking two inner columns with bud-shaped capitals, with a side extension at left (this structure is also shown on X. D. 17). Red ink lines have been used to indicate the measurements. At left of it is the wall relief of a sitting or squatting figure with hands held up in adoration before a standing figure holding a long staff or sceptre. Also, another measured sketch of the cornice and column in profile.

This appears to be the Ramesside stela 200 m north of the temple described in Weigall 1907, 112. That is said to be in a 'kind of frame' with a 'miniature lotus pillar' on either side. There was another stela near it showing a figure adoring Horus.

Verso: red ink smudges.

X. D. 15

Christian tombs west of the temple of Derr(?).

PM, 84

Pencil.

25.1 x 21 cm.

Various rough pencil sketches of what seem to be four pairs of plans by Bankes, annotated and measured; apparently three tombs with a single square groundplan and a doorway entrance, plus another tomb with a more complex three-chamber plan. The title, 'X tombs W of temple' does not specify the site. '3 chambers - inscription over 2' is written at the side of the upper square single-chamber plan and doorway elevation. Below this, another square plan and entrance doorway marked '3 chambers - no inscription.' Below this another square single-chamber plan and doorway elevation. At the bottom, an L-shaped plan of 3 connected chambers.

These tombs may relate to Bankes' description in the Album, II, 88, under the title 'Derr'. In the Album he has copied out four Greek inscriptions and notes below them that '3 inscriptions in Greek marked 1 2 3 are all in one tomb - 1. being over one of the little doorways & 2-3 on each side of another. It is a tomb with 3 doorways. Tombs of same nature[?] as Djebel Rehheh[?] in Syria & (in earth?) opposite to Philae'. (This section of description is particularly disjointed.) He adds, 'the linen in the Christian tombs coarse as canvass, no smell or appearance of Bitumen but bones only'.

X. D. 16

A plan of a section through the Sanctuary at Derr.

PM, 84

Pencil, paper folded lengthways.

41.8 x 25 cm.

A rough, measured sketch of a section through the Sanctuary at Derr, annotated in pencil by Bankes.

Verso: a neat, ink, measured unidentified plan detail by Ricci. It does not appear to fit any areas of his plan, X. D. 19.

X. D. 17

Various rough measured plans of Derr.

PM, 84

Pencil, paper folded.

25 x 41.8 cm.

Various rough measured plans, difficult to identify individually. Another plan of the stela and frame shown in X. D. 14. Above them are Bankes' illegible scribbled annotations in pencil which appear to refer to the depth of the Nile at Ibrim.

Recto: rough measured plans. Title 'Derr'.

X. D. 18

A sketch of the entrance to Derr.

PM, 84

Pencil. Staining, tear.

21 x 24.9 cm.

A pencil sketch view, probably by Bankes, looking out from the back of the First Pillared Hall through the ruined front part of the temple towards the river, with a line of palm trees on the horizon. A large piece of fallen rock or debris blocks the area behind the standing pillars.

X. D. 19

A groundplan of the temple of Derr.

PM, 84

Ink over pencil. The paper was previously folded in half lengthways.

21.3 x 31.7 cm.

A fine and detailed, black ink over pencil, measured groundplan of the entire temple by Ricci. His title 'Dery T[?]'. The entrances to the First Pillared Hall are fully drawn and measured (these are missing from El-Achirie and Jacquet 1980, groundplan, pl. XLI). All the pillars are shown and measured, and in the Second Pillared Hall correctly drawn as being out of true.

X. D. 20**A groundplan of the temple of Derr.**

PM, 84

Pencil, staining.

21.5 x 31.8 cm.

A rough pencil sketch of the groundplan of the rear section of the temple. Bankes has annotated it with compass orientations and brief notes. In the small chamber to the left of the Sanctuary he notes 'a great pit'. Across the width of the Sanctuary he has drawn a line and he notes 'a screen about same place as Ipsambol'. Top left of the sheet, he has written '4 gods seem same as Ipsambol & same order'.

X. D. 21**A groundplan and description of Derr temple and a rock-cut shrine nearby.**

PM, 84

Watercolour and black ink. Staining.

22.2 x 30.1 cm.

A formal watercolour 'Plan of the great Grotto at Derr' and description from the series made by Bankes in 1815. He notes that: 'There seems to be a pit in this chamber' (the small chamber to the left of the Sanctuary). He considered the 'grotto' to be both a 'sepulchre' and a temple, and thought 'four horizontal niches high up in the side walls of the inner great apartment [the Second Pillared Hall] were for the deposit of bodies; '(two of these recesses yet retaining a part of the stone facing that covered them & concealed them intirely)'. He noted the remaining feet of the colossal statues attached to the piers. He thought the 'slovenly inexactitude of the architectural lines is unaccountably great...' He also noted a door forced out but could detect 'no traces of the Xtians'.

His Figure 2 is a groundplan of a court(?) leading to a rectangular chamber with a doorway to a smaller square chamber behind it. Bankes notes that it 'is the plan of a very small grotto excavated in the same ridge of rock with the great one, there is a deep sepulchre in the floor of it's first chamber but no hieroglyphics or ornament in any part - The jamb of the doorway retains the impression of a hinge'. He also notes that he found a fragment of a typical Egyptian cornice with a winged sun disk 'in the street at Derr' which seemed to prove to him that there had been other Egyptian buildings besides the temple.

Verso: a small pencil drawing of the cow and the skipping calf from the relief in the First Pillared Hall. Also, part of a very rough sketch of a figure(?).

X. D. 22**A view of the interior of the Second Pillared Hall at Derr.**

PM, 84

Watercolour. Staining.

20.6 x 24 cm.

A fine watercolour composition by Bankes showing the interior of the Second Pillared Hall. There are two figures in the foreground, a group of seated figures in the background, and a single figure at the entrance to the Sanctuary. The decoration on the pillars and architraves and on the wall beyond are shown. The broken entrance is at right, and through it a large fallen block or debris can be seen, also the slightly arched opening to the First Pillared Hall and the outstretched wings of the ceiling motif.

X. D. 23

A view of the exterior of Derr.

PM, 84

WM 1809

Watercolour; the paper was previously folded, staining.

25 x 39.3 cm.

A watercolour by Bankes showing the ruined First Pillared Hall at Derr, and given the watermark, probably from 1815. Two figures are shown seated against one of the stumps of the pillars(?) to give the scale. The relief design is roughly indicated. See X. D. 24.

X. D. 24

A view of the exterior of Derr.

PM, 84

WM 1809

Grey ink over pencil. Slight staining.

36 x 40.3 cm.

A preliminary pencil drawing by Bankes for the watercolour view X. D. 23, but more detail is shown. The village houses and palm trees can be seen in the left distance. The reliefs of the rear wall of the First Pillared Hall which had become the facade of the remaining rock cut structure are more clearly shown here than in the watercolour version.

Verso, Bankes title in black ink: 'excavated temple at Derr'.

X. D. 25

A view of the interior at Derr.

PM, 84

Ink and wash. Stained and torn along the top.

34 x 49.5 cm.

A splendid, highly finished, extremely effective and artistic view by Beechey of the interior of the Second Pillared Hall, looking out towards the cluster of palms at the village. It is in a monochrome wash with the white of the paper used for highlights. Three seated figures and a standing man and child are shown. A margin has been left down the left side of the sheet and on it Beechey has made a pencil sketch of a relief of the king embracing a god. He has noted on the drawing his corrections: 'too high' on the architrave above the pillars, and in the left margin he notes 'door rather too wide for the height - and too much seen of its sides'.

The drawing shows the relief decoration of the hall including the ceiling and pillars in some detail. The broken entrance to the Second Pillared Hall is shown and beyond it a large fallen block or debris, and then the neat, slightly arched entrance beyond on which can be seen the details of the relief decoration to each side.

Verso, in black ink in Bankes' hand, the title, 'Interior of the Pronaos at Derr'. Also, the black ink number '30', notes in Beechey's hand as to the colour of the building and ground, and an ink sketch of the horizontal hieroglyphic text from the architraves above the '3rd column'.

X. D. 26

A view of the town and temple at Derr.

PM, 84

Ink over pencil. Touches of blue watercolour, staining, top edge torn.

33.9 x 51 cm.

A very fine ink over pencil drawing by Beechey of a view of the village of Derr and at left, the entrance to the rock-cut temple in the low cliff. The village is extensive and thickly covered by clusters of palm and other trees. There are two figures in the foreground and others in the middle and the far distance. At the right is the river and the hills on the far side of it.

Verso, in black ink in Bankes' hand: 'View at the back of the village of Derr including the front of the excavated temple'. Also, in black ink, 'Nº - 16'. Also, a preliminary pencil sketch for X. D. 25 giving the architectural structure and perspective of the Second Pillared Hall which was the basis for the watercolour. Beechey has noted in pencil, 'colour of ground - & river sand colour - occasionally broken with desert sand - rock warm stone grey.'

X. D. 27

The relief from the Sanctuary at Derr.

PM, 88 (27) PM have added this drawing to the end of the list later by hand. As a relief, it would normally appear at the beginning of their sequence of drawings.

Black and grey ink over pencil, stained.

24 x 43.3 cm.

A grey ink drawing by Ricci of the entire relief of the two scenes of the left wall of the Sanctuary together with the frieze above it. At left, the king offers incense and libation to a sacred bark resting on its pedestal and to the deified Ramesses II. The carrying poles of the bark are still in place and it is surrounded by an offering table and tables holding ceremonial vessels. At right, the king offers cloth to Ptah. Blackman 1913, pls. LVII-LX, 92-94. A broken area of relief is indicated in pencil. For the frieze see Blackman 1913, 95. (See Appendix B.)

X. D. 28, 29, 30.

The king's chariot horses from the reliefs of the First Pillared Hall at Derr.

PM, Miscellaneous.

Ink and pencil, stained and torn.

Three separate sheets: X. D. 28 (heads and forequarters): 90 x 60 cm. X. D. 29 (hooves): 32.3 x 60 cm. X. D. 30 (heads): 40.5 x 58 cm.

Three sheets of probably full-sized outline drawings of the chariot horses of Ramesses II from the First Pillared Hall. A detail of the scene (see X. D. 4 and Blackman 1913, pls. III-V, 5-8) in which the king in his chariot charges and tramples the enemy.

The largest sheet, folded lengthways, shows the heads and forequarters of a pair of chariot horses. The verso is marked twice in pencil in a large script and in capitals, 'Derr'. Rather stiff heavy paper, but perhaps a tracing of the relief. A separate extension sheet has been used for the front four prancing hooves. Title top left, 'Derr'. Another sheet, folded, torn, and extremely stained, shows the two horses heads. (This is not identical with the other drawing of the heads; more detail of the harness is shown and the shapes of the eyes, ears and noses are slightly different. However this is also twice titled 'Derr' in black ink and pencil on the verso, so that the PM supposition (pencil queries written on the drawings) that they are of Abu Simbel, seems incorrect. Also on the verso, in pencil 'W. J. Banks[sic] Esq / Old Palace Yard.

X. D. 31

Detail of relief from the First Pillared Hall at Derr.

PM, Miscellaneous but should be 85 (4)-(5)

Ink on blue paper.

7 x 13.8 cm.

A small black ink sketch detail, perhaps by Bankes because of the blue paper, of the cow and skipping calf from the camp scene of the relief on the south wall of the Hall. (See X. D. 4 and Blackman 1913, pl. XVI, middle left).

ELLESIYA

X. E. 1**The rock temple of Ellesiya.**

PM, 90 (6)

Grey ink over pencil. Stained.

15 x 22.5 cm.

A fine-line, grey ink over pencil drawing by Ricci of the relief scenes on the right side of the Hall. The heading is '4. Copia[?] della parte dritta di una piccola grotta mez'ora lontana dal Derr' and below this, to the right of the relief, 'porta'. Three scenes are shown: Thutmose III offers incense to Sopt, is embraced by Dedwen, and stands before the deified Senusret III, pl. XVIII. Apart from three cartouches, no hieroglyphs have been drawn although they remain visible in the CEDAE photographs.

X. E. 2**The rock temple of Ellesiya.**

PM, 91 (8)

Grey ink over pencil. Stained.

14.9 x 22.3 cm.

A fine-line, grey ink over pencil drawing by Ricci. The heading is '2. Copia[?] della parte dritta entrando di una piccola grotta mez'ora lontana da Derr' and below, faintly to the left of the relief 'Luogo dello tre statue'. There are two scenes; the king is embraced by Satis and presents offerings to Horus of Mi'am.

Despite being as described by PM, this scene is not as illustrated in the CEDAE publication, nor in Lepsius 1849, iii, 45, 46, among the scenes from Ellesiya, nor found in Curto's publication¹⁰. However, from the very clear heading and the fact that it obviously belongs with the other two drawings it is definitely from the temple. It is a reverse version of the scene pattern of (5) and this should be found at (8); however when compared with Curto's illustration of the scene at (8), their 'Parete I', the details of the scenes do not match. Despite the similarity of the pattern of the relief; king embraced by god and king before offering table and seated god, the god's crown, the king's position before the god, as well as his crown, the offerings, and the position and details of the embracing king and goddess are all different to Curto's illustration, although the figures all face the same way. The only explanation for this seems to be that either Ricci or Curto have got the scene in reverse; in which case this could be the drawing of the much damaged scene at (5).

¹⁰ Curto 1970.

X. E. 3**The Rock temple of Ellesiya.**

PM, 91 (10)

Grey ink over pencil. Stained.

21.2 x 27.3 cm.

A fine-line, grey ink over pencil drawing by Ricci. It shows three scenes: Thutmose III stands before Satis, offers milk to Horus of Mi'am and offers bread to Thoth. Below the register, at right, the viceroy Setau is shown kneeling in adoration. Unlike the two other drawings, the hieroglyphs are shown here. The drawing is headed, '1. Copia[?] della parte dritta entrando di una piccola grotta mez'ora lontana da Derr'. At the left of the register is written 'Luogo delle tre statue' and below the Setau scene, 'Intaglio'. Desroches-Noblecourt et al. 1968, pls. XXXI, XXXIV, E 4-6, and the Setau scene, pl. XL, E 14.

Of the hieroglyphs, more are shown in the Desroches-Noblecourt et al. 1968, version than are given in the drawing except for above the figure of the king offering to Thoth. (See Appendix B.) On the drawing of the seated figure of Horus of Mi'am the crown and throne are still visible.

QASR IBRIM**X. F. 1****A view of the entrances to the rock-shrines at Qasr Ibrim.**

PM, 92

WM 1809

Grey ink and wash, some staining.

16.3 x 31.8 cm.

An ink and wash view probably by Bankes of the shrine entrances in the cliff. From right to left: shrines number 3, 4, and 5. The decoration around the doors of 3 and 4 is lightly indicated. The horizontal row of short strokes below them represent markings on the cliff (see Caminos 1968, pl. 14). Given the watermark date, probably made on Bankes' first journey.

X. F. 2**The doorway to the shrine of Usersatet at Qasr Ibrim.**

PM, 92

Grey ink over pencil.

30.2 x 21.2 cm.

Bankes title, top left, 'Ibrim - Tyger grotto' (referring to the panthers shown in the decorative scheme). A drawing, probably by Bankes, showing the text on the lintel and jambs of the doorway to shrine 4

(Caminos 1968, pl. 24, 59-60).

On the second line of the lintel the artist has substituted a symmetrical text for part of the actual text which was not in fact of a symmetrical layout. The drawing repeats the legend 'beloved of Amun' whereas the legend on the right should read 'beloved of Satis'. The rougher version of this drawing, X. F. 3 shows this correctly. Caminos 1968, pl. 24 shows more of the vertical jamb text (containing the name and titles of Usersatet) than is given in the drawing.

X. F. 3

The doorway to the shrine of Usersatet at Qasr Ibrim.

PM, 92

Pencil. Staining.

30.2 x 21.3 cm.

A rough pencil sketch, probably by Bankes, for the subject of X. F. 2; however here the middle register of text is correctly copied (see above). Some measurements are given. Below it (the other way up) is a rough sketch of a pile of offerings (probably those seen in X. F. 9) with notes by Bankes as to the colours.

Verso: a rough preparatory pencil sketch of the three seated statues from the shrine (Caminos 1968, pl. 33). The two cartouches between the statues are given in outline only; they are topped by the sun disk emblem.

X. F. 4

Three wall scenes from the shrine of Usersatet at Qasr Ibrim.

PM, 92

Watercolour, ink and pencil. Some stains, crumpled upper edge.

26.3 x 38 cm.

A fine watercolour drawing showing three wall scenes from the interior of shrine 4. It appears to be drawn by Ricci but annotated below faintly in pencil as to the colours by Bankes and he has added some critical comments on the proportions of the drawing. This watercolour is in exactly the same style as X. F. 5, 6, and 9. The space between the middle and right scenes, marked '2' by Ricci, represents the doorway in the west wall which looks onto the river (Caminos 1968, pl. 26, 61-2). The scene at left, showing the king before an offering table, is the panel to the left (north) of the statue niche at the end (east) wall (Caminos 1968, pl. 33).

At right: the scene represents Amenhotep II welcomed by a goddess who offers him the monogram of life, stability and dominion. The left and upper left of the scene, missing in Caminos, pl. 26, is shown in the drawing. Middle: the scene represents the presentation of tribute; ostriches in the upper register (with the stick of the man driving them), a lost middle register, and five striding cattle in the lower register. Little more is shown of this badly eroded scene than appears in Caminos, pl. 26. Left: the scene (Caminos

1968, pl. 33, 71) shows the king offering (according to the text) bread, beer, oxen and fowl on an offering table, but Ricci has been unable to recognise the shapes of the individual offerings. The reliefs, hieroglyphs and scene borders are all shown in detailed colour.

X. F. 5

Scenes from the north wall of the shrine of Usersatet at Qasr Ibrim.

PM, 92

Watercolour over pencil, and pencil. Staining.

24 x 44.6 cm.

A fine watercolour drawing by Ricci showing the entire scene remaining on the north wall of shrine 4. Heading, 'Ibrim grotti fac. sinis basso rilievo'. See Caminos 1968, pl. 27, 62-4. The empty space to the right contained a second scene which was destroyed apparently in ancient times as the result of deliberate mutilation and only part of the hieroglyphic text remains. The scene to the left shows Amenhotep II, embraced by Horus, facing two gods and three goddesses; Khnum, Satis, Anukis, Horus of Nekhen, Hathor, and Nekhbet. Much of the colour detail, missing by the time of Caminos' study, is shown in the drawing. Slightly more of the text over Anukis is shown.

Verso: in pencil, a small incomplete sketch of the hind quarters of one of the panthers and the hand of his attendant (from the tribute scene on the far right of the south wall).

X. F. 6

Scenes from the south wall of the shrine of Usersatet at Qasr Ibrim.

PM, 92

Watercolour over pencil, and pencil, small hole, some stains.

24.1 x 44.6 cm.

A fine watercolour by Ricci showing the entire scene remaining on the south wall of the shrine. Heading, 'Ibrim grot. fac[?] drit. bas. rilievo'. Above the frieze right, in pencil, '61[?]'; perhaps the measurement or the number of *kheker* signs on the frieze. According to Caminos, the damage to this wall was the result of the creation of fissures by a natural land-slip.

The depiction of the panthers on this wall led to Bankes referring to this shrine as the 'Tyger grotto'. The scene shows Amenhotep II, the goddess Satis behind him, seated on a high dais under a pillared canopy, receiving tribute. One attendant holds up a sun-shade and the king is fanned by two others. The object behind the throne (which baffled both Rosellini and later Caminos) is shown as joined to (or standing on) the throne base. Ten vertical columns of text (mainly destroyed and not shown except for the column outlines) included the speech made by the viceroy to the king on the presentation of the tribute. On the upper register four panthers, held by their collars, are led in by their attendants. The odd leaf-shaped

‘tail’ drawn by the artist on the last panther represents, according to Caminos, the raised tails of three panthers shown walking abreast. (The penultimate panther should also be a pair, making an actual total of seven animals). Ricci may well have wondered what this was (he does not make it clear) hence possibly the sketch on the verso of X. F. 5. Ricci shows all the panthers leashed in the same manner which Caminos was unable to see. In the middle and lower register, the drawing shows parts of men bearing panther skins and what Caminos identifies as elephant tusks. The horizontal text is drawn, incompletely and not entirely accurately, in blue wash, with the outline filled in. See Caminos 1968, 65-71 for this scene.

X. F. 7

Details from the scenes on the south wall of the shrine of Usertsatet at Qasr Ibrim.

PM, 92

WM 1809

Watercolour and ink over pencil, staining.

20 x 31.9 cm.

A rather gauche watercolour in Bankes’ style showing two details of the same scene as in X. F. 6. Just the king, his attendants on the dais, and a man leading in a panther are shown. At right, faintly, are the pencil outlines of another relief scene of a king with god, not from here.

Given the watermark date and that Ricci drew a better version of this scene, this was probably drawn 1815.

X. F. 8

A detail from the scenes on the south wall of the shrine of Usersatet at Qasr Ibrim.

PM, 92

Watercolour, pencil and ink. A large sheet of rough beige paper, folded to contain the Ibrim drawings. Staining.

65.4 x 53.5 cm.

A large watercolour detail of a man leading in a panther from the tribute scene. Some red patterning on the animal’s skin is shown. Top left is a rough measured pencil sketch of the groundplan of the shrine. Below, the other way up, is an unfinished sketch of a panther’s tail.

The type of paper and the style of both watercolour and plan numbering is that of Bankes, probably from 1815 since this detail obviously attracted his attention, and the whole scene was later to be copied in a finer version by Ricci.

Verso: ‘Ibrim’ is written three times on the outside of the folder.

X. F. 9

The scene to the right of the statues in the rear niche of the shrine of Usersatet at Qasr Ibrim.

PM, 92

Watercolour and pencil; a black smudged finger print.

19.9 x 27.8 cm.

A fine water-colour by Ricci of the scene from the south side of the east wall. Heading, '1. non v'è nome solamente marcato[crossed out] scolpito per esserci[?] scritto'. Caminos' opinion was that the name had been deliberately hacked out. Overall measurements are given. The drawing is very completely and accurately executed and the detail of the colour is shown. The scene (Caminos 1968, pl. 33, 72-3) shows Amenhotep II standing before an offering table.

X. F. 10

A view of the interior of the shrine of Usersatet at Qasr Ibrim.

PM, 92

Watercolour, ink, wash and pencil; an ink fingerprint smudge.

20 x 31.9 cm.

A perspective view, part rough pencil, part finished watercolour, in Bankes' style probably from 1815, of the two side walls and the rear wall of the shrine. The painted design on the ceiling is shown in water-colour in some detail. The three statue figures of the niche are in pen and wash. Below is a detail of the *kheker* frieze and Bankes' colour note.

X. F. 11

The lintel of the doorway to shrine 3 at Qasr Ibrim.

PM, 93 (1)

Ink over pencil.

21 x 30.2 cm.

Bankes' title, 'Ibrim - highest grotto'. The lintel has a winged sun disk. At left is Horus of Mi'am and at right Satis. The damage, indicated here by hatching, is the deliberate destruction of Hatshepsut's name. The door jambs, here shown as blank, were never inscribed. According to Caminos 1968, 51, and as seen here, Bankes and other early copyists recorded *Mn-hpr-k3-Re* here rather than *Mn-hpr-Re*. This drawing is on identical paper (size and type) and in the same style as X. F. 2. Both are probably by Bankes, 1815.

X. F. 12**A view of the rear wall of shrine 3 at Qasr Ibrim.**

PM, 93

Watercolour, ink and wash. Staining.

23.6 x 25.5 cm.

A neat ink and wash drawing with watercolour detail by Bankes. From the style of his title, 'Interior of one of the Grotts in the Rock at Ibrim, the most difficult of access of the four', no doubt from 1815. Caminos comments in his introduction, 51, note 5: 'The intrepid Bankes regarded this shrine as 'the most difficult of access of the four', which is correct if one takes into consideration, as he undoubtedly did, the inscribed shrines 1 to 4 only... In our experience the unfinished shrine 6, the northernmost and highest of the group, is the most difficult to reach...' The drawing shows the rear wall and the hieroglyphic text surrounding the niche with its remains of four seated statues. (Caminos 1968, pls. 21 and 22). The spiral-design pattern on the painted ceiling is shown in yellow and red watercolour. Bankes is ill at ease with the idea of the directions of the hieroglyphs which are incorrectly drawn here. Faintly in pencil, top left, the rear of a panther.

Verso: A Greek/Coptic(?) inscription (according to PM a rock-text and possibly the one described in X. F. 14). Also a rough pencil sketch of a general view of Qasr Ibrim.

X. F. 13**A view of the rear wall and a sketch of the doorway lintel of shrine 3 at Qasr Ibrim.**

PM, 93

Pencil, the paper is folded.

42.4 x 30.2 cm.

A rough, measured pencil sketch of the rear wall of shrine 3, drawn, and annotated for colour, by Bankes. More detail of the text, and greater accuracy, is shown than in X. F. 12. At left, a small rough pencil measured groundplan of the shrine. Against his hatching showing damaged text at right, he notes 'erased purposely'. Also a rough, measured and annotated version of X. F. 11, the lintel of the entrance doorway. (This drawing is given incorrectly in the PM list as the lintel of shrine 4.)

X. F. 14**The interiors of shrine 1 (Nehy) and shrine 2 (Setau) at Qasr Ibrim with a brief description.**

PM, 93

Ink and watercolour.

19.2 x 31.8 cm.

Two neat, ink, wash and watercolour views of the interiors of shrines 1 and 2, marked 'Fig 1' and 'Fig 2'. Both drawings show a view of the rear and side walls. The style of both drawing and description shows it is Bankes' work from 1815.

'Interior of the two lower grotts in the rock at Ibrim. In the floor of that which is marked Fig 1 there is a hole that may possibly have served as a sepulchre. But as in the side-wall of the same there is a rude cavity that is certainly no part of the original work, & as I could not observe any thing of the same sort in the other Grottoes, it is more probably the effect of a search for Treasure. In the line of figures upon the side wall in Fig 2 there are thirteen in all, all precisely similar. What is on the opposite wall is scarce discernible.'

'Both these grottoes have doorways ornamented with sculpture but much effaced. Not far from the Easternmost of these I copied (upon another sheet) four lines of Greek Inscription coarsely scratched on the rude surface of the Rock.'

The floor-pit seen in Fig 1 is described by Caminos 1968, 36, as 'a coffin-shaped pit, undoubtedly an intrusive later grave...' and the upright rectangular cavity in the side wall described and drawn by Bankes as an 'intrusive north-side wall shelf...' (Caminos 1968, 36, note 2) which he considered to have been a niche or shelf cut by intruders who lived in the shrine at some unknown date. He observes that Bankes already portrays it as having 'a jagged, torn upper edge, much as it is at present'. Caminos cleared the floor-pit in 1961 but found only Nile silt. Both the pit and shelf are shown in the drawing in ink wash.

Bankes has only recorded the decoration of the upper parts of the two side walls since this was all that remained due to extensive damage. Typically, he only indicates the reliefs and texts and therefore, as Caminos 1968, 38, note 4, points out, although an 'excellent sketch', it is 'no use for the study of the hieroglyphic legends upon the walls...' The drawing accurately represents the ruined statues as broken off at the waist. The figure of Thutmose II has Satis to his left side and Horus to his right. Fig 2 shows the shrine of Setau, and again this is only a schematic view of the decoration of the rear and side walls. The line of thirteen figures mentioned in Bankes' description of the north wall are the viceroy of Kush, his wife and other officials who are standing in a reverential position facing the king who is seated on his throne giving them audience. Caminos suggests that there had only been twelve figures (Caminos 1968, 47). Bankes however counted thirteen figures on the north wall and clearly did not include the king since he states that the thirteen figures were identical. The damaged niche on the rear wall contains the statue of the king with the remains of the figure of Horus to his right and Hathor to his left.

X. F. 15

The stela of Seti I at Qasr Ibrim.

PM, 94

WM 'Bath 1819'

Black, grey and sepia ink over pencil The pink-beige paper is folded lengthways.

22.2 x 37 cm

A fine, careful, ink, fair-copy of the stela of Seti I and his Nubian viceroy Amenemope annotated by Banks, 'cut on the perpendicular face of the rock a few hundred yards above Ibrim, at too high [crossed out] great a height & too inaccessible to admit of measures being taken. It faces to the Nile, almost contiguous to it is a row of tall [or perhaps 'tethered'] camels cut or scratched, but rather in the Arab than the Egyptian style.' The entire text is shown (with some omissions due to error). See Caminos 1968, line drawing pl. 40 and photograph, pl. 39, 83-90.

The watermark shows that this drawing was made after 1819 and the watermark name and paper type are unusual for the collection. This is apparently a fair copy made by Beechey later from his preliminary work in X. F. 16 and 17. This raises the possibility that Banks did not himself make the ascent or copy the stela on either trip, surely an opportunity for daring he would have hated to miss. Caminos himself (Caminos 1968, 83) describes the ascent to the stela as 'an adventure'. Compared with Caminos' version, the text of the drawings is fairly full but not absolutely accurate in many details. Given its size, its complexity, and the obvious physical difficulties of making the copy, this is hardly surprising.

X. F. 16

The stela of Seti I at Qasr Ibrim.

PM, 94

Pencil, right edge torn, staining.

18.9 x 22.5 cm.

A preliminary pencil version of X. F. 15 with the complete text finely and clearly drawn, and annotated for corrections, by Beechey. He ran out of space on the paper to write all the horizontal lines of text in full so some have been inserted at the top and marked as to their actual position. He also notes that the figure of Setau is 'too large' and adds below the drawing 'All the lines finish with the inclosing one passing through the feet of the horses', i.e. that the right hand margin is artificially prolonged to take in the text.

X. F. 17

The stela of Seti I at Qasr Ibrim.

PM, 94

Pencil, staining.

18.9 x 22.4 cm.

A rougher version of X. F. 16, also drawn and annotated by Beechey. Not all the text has been written out. Possibly he found problems laying out the text in the available space and began again on X. F. 16.

X. F. 18**Details from shrine 4 of Usersatet at Qasr Ibrim.**

PM, Omitted.

Watercolour and pencil, staining.

30.2 x 21.2 cm.

Various rough sketches of details from shrine 4 drawn and annotated by Bankes. Upper: a pencil, measured section through the statue niche (see Caminos 1968, pl. 23 lower). Lower: two watercolour measured details of the ceiling pattern (Caminos 1968, pl. 25).

Verso: a red ink outline drawing of a Meroitic king, also drawn and annotated by Bankes). Above it, rather illegibly, 'outline red - lower[?] arm d'. - hands[?] - same[?] deep red - hand [?] deep yellow - bracelets armlets ditto chin strap yellow.' The figure, not as suggested by the PM Manuscript list from Musawwarat or Naqa, but from shrine 4 here, represents the remains of a painting on the south reveal of the niche (Caminos 1968, pl. 35 right, 73-4). Sufficient detail is given in the drawing to see that the king is apparently clasping a stick(?) with both hands; according to Caminos he is pouring a libation. The object under his arm could well be a scabbard as Caminos suggests.

X. F. 19**A groundplan and a stela.**

PM, 94

Pencil.

19.7 x 19.5 cm.

A sketch of a measured groundplan which PM identifies as the fort at Qasr Ibrim. However the plan is probably that of a house within the fort, which at Ibrim was a sprawling enclosure with houses built inside it. At right a rough sketch of a round-topped stela on which a winged sun-disk and two standing figures face left over several horizontal lines, but the text is not shown. The measurements of the stela appear to be '2 1/2' (wide) by '3' (high?), which do not appear to correspond to either of the two stela mentioned by Caminos 1968, pl. 38, 81, from the cliff face below shrines 4 and 5. The title written above the stela illegibly in pencil, probably by Beechey, 'antient rock brim[? i.e. Ibrim]'

Verso: faint unidentifiable pencil sketch.

X. F. 20**Plans of the fort at Qasr Ibrim.**

PM, 94

Black and red ink.

25 x 21 cm.

Various fine black ink measured plans, drawn and annotated by Bankes, probably in 1818-19. Top: a measured elevation and profile of the stone 'platform built into the city wall facing SW by S.' At the base of the wall are two reused blocks; one has the lower part of a male figure with kilt-tail(?) and sceptre, the other part of a cartouche of Taharka. Bankes notes '2 hieroglyph stones of a larger scale than any existing remains built in near the base'. He also notes the 'altars at the angles' and believes the structure not to have been connected to the propylon. At left is a small measured detail, and below, the measured groundplan of the Egyptian pylon with a staircase in the right wing.

X. F. 21, 22.

Details from the Egyptian pylon at Qasr Ibrim.

PM, 94

Black and red ink over pencil. Folded lengthways; X. F. 22 on the verso, staining.

41.3 x 25 cm.

Various measured details drawn and annotated by Bankes from the Egyptian-style pylon at 'Ibrim'. In the same style as X. F. 20 and likely to date from 1818-19:

X. F. 21: upper: a rough pencil sketch of the groundplan of the pylon. A pencil diagram of the steps marked 'height steps - 9 inches' and a note that 'hinge of doors seems to have been L hand entry'. Lower: four fine ink plans: an inscribed column drum marked 'tambour of a column close to the propylon & probably belonging to the temple - in the town is another about 2 inches longer in Diameter that is the bottom tambour.' Also a measured profile of a cornice and a measured section of the pylon remains from the 'N W side'.

X. F. 22: upper: an ink over pencil, measured and annotated sketch of the pylon entrance and a sketch of the 'architrave towards the interior'. Lower: an ink over pencil sketch of the front elevation of the pylon marked 'Aspect SW by S'.

X. F. 23

View, plan, and description of the Egyptian pylon at Qasr Ibrim.

PM, 94

Watercolour and ink. Rough beige paper.

33.2 x 39.8 cm.

A 'View of a ruin at Ibrim', plan and description by Bankes from the series made by him in 1815. Top: an ink, wash and watercolour view of the facade of what remained of the pylon and the Corinthian capital lying in front of it.

Bankes says that the ruin used to be the residence of the 'Chief Mameluke'. He considered that its Egyptian style and structure 'all attest its antiquity beyond dispute'. He would guess it to be 'a part of one of the largest sort of propylon' except that it had a side wall attached to it which 'would give it too great a depth for the ordinary proportions of a Propylon' and 'that it seems to have been too near the verge of the precipice to give room for a detached building behind it'; but he finally concludes that it *was* 'a Propylon'. To Bankes, its importance lay in the fact that, taken together with the age of the grottoes, it proved that the antiquity of Qasr Ibrim went beyond the Saracen, Turkish or Christian periods. He felt the 'temple' would have commanded an extensive view of the river and been a dramatic sight from it, being perched on the edge of the cliff. He describes the fallen capital as being of 'red granite' and 'Christian workmanship in a bad stile' which had 'been brought from the ruins of the great church'. The small watercolour groundplan shows the staircase within the right wing and the edge of the 'precipice' behind it.

X. F. 24

An imaginary reconstruction of the fortification and temple of Qasr Ibrim.

PM, Omitted.

Pencil and ink. A stained, torn, irregular piece of paper.

19.4 x 29.7 cm

A rough pencil sketch by Bankes, titled in ink 'An Idea of Ibrim'. It is a hypothetical reconstruction of the approach to the fortified cliff-top site with its temple and pylon. Bankes shows a path up to the entrance, the fortified enclosure and a pylon and temple (he actually saw only the remains of the pylon entrance of the latter). A group of people are shown proceeding up the slope to the entrance. Unlike Gau, Bankes and his artists seldom construct hypothetical models, however this rough sketch and another of Abu Simbel, show Bankes exercising his imagination on an odd scrap of paper.

X. F. 25

A view of Qasr Ibrim.

PM, Omitted.

Sepia wash over pencil.

20 x 31.8 cm.

A finished view in Bankes' style, and probably from 1815, taken from a viewpoint to the south of Qasr Ibrim. It shows the constructions on the summit of the rock, the river running below, and at left in the foreground, a small square Islamic brick structure with a dome and arches.

X. F. 26

A View of Qasr Ibrim.

PM, 94

Ink and wash on blue paper, staining.

26.5 x 42 cm.

A finished view taken from a viewpoint to the north of Qasr Ibrim, in Bankes' style and on his typical blue paper. Qasr Ibrim is in the distance beyond the rocky landscape of the river bank. In the foreground a felucca on the river lies close to the bank. A square, shaded shape on the rock face is perhaps a tomb opening?

X. F. 27

A view of Qasr Ibrim.

PM, 94

Pencil. Slight staining.

28.8 x 41.3 cm.

A lightly drawn fine pencil sketch view by Linant, titled by him 'ibrim', and showing Qasr Ibrim from the high ground to the east. The drop to the river can just be seen across the ground at middle right. Two figures stand in the middle distance at right.

Verso: in pencil, in Linant's hand, '43'.

X. F. 28

A panoramic view of Qasr Ibrim.

PM, 94

WM 1809

Ink over pencil, staining. Two separate sheets have been glued together to give the length.

20 x 57.5 cm.

A panoramic outline drawing by Bankes, no doubt in 1815, of Qasr Ibrim from a viewpoint to the west on the river. His title, 'Outline of the Rock and Ruins of Ybreem [sic] as seen from the Nile in passing under them. It serves also to show the situation & relative position of the Grottoes'. The outline is quite rough but to the right the grottoes are carefully drawn in their correct positions on the cliff face.

Verso: left, in pencil, a rough draft for the outline of the rock overleaf. Also an eleven-line Greek/Coptic(?) inscription. Also the last three lines of a description (the rest presumably on another sheet) reading '...a sort of inclined plane with a very smooth surface of masonry. This is still within the cataract [this sentence crossed out] - at least 90 feet above the river. This temple is still in the [?] district.'

X. F. 29**A view of Qasr Ibrim.**

PM, 94

Ink and wash over pencil. Rough beige paper, top edge torn, staining.

32.5 x 53.5 cm.

A very fine, highly finished drawing by Beechey of a view of Qasr Ibrim from a rocky cove to its north; the fortress is on the cliff in the distance. Two boats with cabins are moored in the cove and three others are drawn in pencil with a fourth approaching from the south. These are probably the party's convoy of boats.

Verso: in ink '24'. A rough pencil view by Beechey of part of the facade of Abu Simbel. A Greek inscription can be seen on the leg of the broken colossus left of the entrance. Five figures are shown in the foreground.

X. F. 30**A view of Qasr Ibrim.**

PM, 94

Ink and wash on rough beige paper.

32.5 x 53.2 cm.

A very fine, highly finished, landscape by Beechey showing a rather Arcadian view of Qasr Ibrim across the river taken from a viewpoint on the west bank. This Arcadian effect is created in the foreground by the gesturing figure who wears a short, belted, Greek-style tunic, a horse or donkey standing behind him, and the abundance of the foliage along the river's edge, as well as the professional artist's treatment of the tree, shown in a typically European landscape style. On the river is a double-masted sailing boat with a cabin, presumably one of the party's boats. To the right of the main Ibrim rock, the lower cliff which contains the shrines can be seen.

Verso: in ink, '15'.

X. F. 31**A view of Qasr Ibrim.**

PM, 94

Ink and wash.

33.5 x 53.5 cm.

A very fine, highly finished, landscape by Beechey, looking down on Qasr Ibrim from the higher ground to the east. From this viewpoint the layout of the structures within the enclosure and the position of the Egyptian-style pylon to the right of the mound can be clearly seen. The barren rocky landscape that so

impressed travellers to the site and the view of the hills on the west bank of the river are also shown.

X. F. 32

A view of Qasr Ibrim.

PM, Miscellaneous

Pencil.

10.2 x 19.2 cm.

Now identified as a small pencil sketch view by Linant of the cliffs of Qasr Ibrim from the river. Title bottom left 'ribrim' and above the sketch '3'.

X. F. 33

Description of Ibrim and the area to the south of it, in 1815.

PM, Miscellaneous

Sepia ink. One sheet folded and one additional sheet.

31.8 x 40 cm. (folded), and 31.8 x 20 cm.

Four full pages of a journal written by Bankes on his first journey 1815, part of a group of other journal pages, now separated from each other. It has been corrected and the wording slightly altered. It forms a flowing narrative, suitable notes for publication as a journal, and contains details of the local people, wildlife, the progress of the journey, monuments, etc. It was previously unidentified in the Miscellaneous section of drawings and would not have been seen by Caminos (who is also unlikely to have seen the later Album description). This section runs from Ibrim to Derr and includes Adde and Abu Simbel. See the relevant section of Bankes' first journey where it is included. Bankes notes seeing the stela of Seti II but was not able to copy it.

ABU SIMBEL

The Great Temple

XI. A. 1

Uraeus decoration and cartouche from above the main entrance, Great Temple, Abu Simbel.

PM, Omitted.

Pencil, and red and grey ink. Paper folded lengthways, wrinkled.

42.1 x 30.2 cm.

A rough pencil sketch by Bankes with notes to the right as to the colours and a note above as to the scale. It shows a frieze of alternate uraci and cartouches. Title, 'Ipsombel - great entrance doorway - section.' PM Manuscript List gives a reference to Wilkinson Mss. I. 50 (top).

XI. A. 2

Relief of an offering scene, Great Hall, Great Temple, Abu Simbel.

PM, 102 (39)-(40) upper register.

Watercolour and pencil. Uneven top edge, slight stains.

27.8 x 20.5 cm.

A fine watercolour by Ricci showing part of the first relief scene from the upper register. The king offers incense and libation before the ram-headed Mermutef and the lion-headed Ip. The hieroglyphic text is shown. Above the register a frieze is roughly sketched in pencil. The background is not painted and contains some colour notes in faint pencil. Below it are some details roughly drawn in pencil and the title by Ricci, '1. Abuxumbul primo sal. murag. sinistr. entra. - divisione prima. Intaglio'.

XI. A. 3

Relief of the king with boxes before Amun Re. Great Hall, Great Temple, Abu Simbel.

PM, 102 (39)-(40) upper register.

Watercolour. Slight stains.

32 x 21.7 cm.

A very fine watercolour by Ricci, showing the second relief scene and the inscriptions of the upper register. The frieze above is shown roughly in pencil, and '13' appears in the middle of it in pencil, and again above it in red ink. Below are some colour notes by Ricci, and his title, '2. Abuxumbel. primo salone - muraglia sinistra entrando - 1. divisione - Intaglio'. Above this in red crayon, Bankes has added, 'This representation appears several times at Edfou, but with the difference being that [?] of the altars [?] being by feathers'. This refers to the two feathers shown sticking out on top of each box. These boxes are described by PM as four boxes of coloured cloth which the king is offering to the god.

XI. A. 4

Reliefs, Great Hall, Great Temple, Abu Simbel.

PM, 102 (39)-(40) upper register.

Watercolour and pencil. Slight stains.

27.4 x 27.8 cm.

A fine, highly finished watercolour by Ricci showing two of these relief scenes; the third and part of the fourth. Left: the king offers incense to Ptah; right: part of a scene in which the king followed by Thoth and Sefkhet-'abu is kneeling under a sacred tree before Re Harakhti. The rest of this scene is shown in XI. A. 5 and here only the goddess Sefkhet-'abu is shown, wearing a long panther-skin dress and writing on the notches of a palm frond (according to Weigall 1907, 133, this is Neith numbering the king's years). Above the relief the frieze is also finely drawn in watercolour (unlike XI. A. 1). Below the drawing, in pencil, Ricci has written the title, '3. Abuxumbul primo salone muraglia diritta entrando - 1 divisione intaglio'. All the hieroglyphic inscriptions are shown.

XI. A. 5

Two relief scenes, Great Hall, Great Temple, Abu Simbel.

PM, 102 (39)-(40) upper register.

Watercolour. Slight stains.

31.7 x 45.8 cm.

A fine watercolour by Ricci. Only the first part of the frieze above the relief has been finished and coloured. Left: a scene showing the king, followed by Thoth, kneeling under a sacred tree before Re Harakhti. This is part of the fourth relief scene of the upper register shown in XI. A. 4. Right: part of the fifth scene of the upper register in which the king offers incense before Amun Re. The god is seated inside a flat-topped mountain from which a huge uraeus extends; probably a representation of the sacred mountain at Gebel Barkal. Above the drawing Ricci has written in pencil, '2. Abuxembul - prim. sal. super - mur. later. sinis. - Intaglio', and below it '4. Abuxembul. - port^e M[?], S^a. E.[?] - 1. divisione - Intaglio.'

XI. A. 6.

Relief scene of princes in chariots, Great Hall, Great Temple, Abu Simbel.

PM, 102 (39)-(40) lower register.

Watercolour.

36.4 x 34.4 cm.

A very fine, highly finished watercolour of three princes, the sons of Ramesses II, in their chariots. Each has a driver with him who holds the horses' reins in one hand and a shield in the other. This is part of a scene in which Ramesses II and his sons, in chariots, attack a Syrian fortress (see XI. A. 7). No hieroglyphs are shown and there are no notes; this appears to be a fair copy. There are pin-holes down the sides of the drawing at top, middle and bottom. From the style and colour palette, this watercolour would appear to be by Ricci (see XI. A. 11 for a similar but subtly different coloration in Linant's chariot scene).

XI. A. 7

Relief showing the king in his chariot attacking a fortress. Great Hall, Abu Simbel.

PM, 102 (39)-(40)

Watercolour. Folded, slight tears.

40 x 77.5 cm.

A large, very fine, and highly finished watercolour of the scene; probably by Ricci (see XI. A. 6). There are no annotations. Ramesses II is shown attacking a Syrian fortress, with cattle being driven away.

XI. A. 8

Relief scene of the king trampling and slaying Libyans, Great Hall, Great Temple, Abu Simbel.

PM, 103 (39)-(40) lower register.

Watercolour and pencil, staining. The sheet was previously folded.

29.5 x 43.2 cm.

A rough, partly-coloured drawing by Beechey of the king trampling one Libyan enemy and smiting another. Two of the three figures have been painted in watercolour using a limited palette of black, yellow, and shades of flesh and rust. (Bankes notes in the Album the use of only these colours in certain places, however the finished version of this sketch includes touches of blue). The hieroglyphic text around the figures is roughly drawn in pencil and annotated by Beechey as to the colours. There are some trial watercolour wash marks on recto and verso. This is clearly the preparatory drawing for XI. A. 9.

XI. A. 9

Relief scene of the king trampling and slaying Libyans, Great Hall, Great Temple, Abu Simbel.

PM, 103 (39)-(40) lower register.

Watercolour. Slight stains.

38.4 x 54.4 cm.

This highly finished watercolour by Beechey is the finished version of the preparatory sketch, XI. A. 8, on a slightly larger scale.

Verso: In black ink, in Beechey's hand, '27'.

XI. A. 10

A detail of chariot combat from the Battle of Qadesh scene, Great Hall, Great Temple, Abu Simbel.

PM, 104

Pencil.

16.4 x 29.2 cm.

An outline drawing by Linant showing a detail from the Battle of Qadesh scene. Two enemy charioteers fall from their chariot impaled by arrows; a third figure and a shield are also seen falling. The horses, wounded by arrows, are collapsing. The title, in pencil at top, 'un char d'epsimboul'. The entire scene of chariot combat, of which this is a detail, was drawn by Rosellini, see Desroches-Noblecourt et al. 1971, pl. XXIII.

Verso: in pencil, 'N° 24[?]'.


XI. A. 11

A detail of a waiting chariot from the Battle of Qadesh scene, Great Hall, Great Temple, Abu Simbel.


PM, 104 (43)

WM date illegible through the dense watercolour.

Watercolour, and pencil. Pinholes at the top corners.

25 x 34 cm.

A fine, finished watercolour by Linant showing a waiting chariot held by four attendants. One of these holds on his arm what Bankes in his Album identifies as a pair of sandals. Title by Linant in pencil, 'Char avec le lion'.

This relief is from the second scene of the lower register. (See Desroches-Noblecourt et al. 1971, pl. XVIII for Champollion's version. The colours appear to be less realistic than those in the version by Rosellini which is shown on pl. XIX.)


XI. A. 12

Relief of a group of Nubian captives, Great Hall, Great Temple, Abu Simbel.

PM, 103 (39)-(40)

Watercolour, ink and pencil. Stains.

25.3 x 37 cm.

This group are from the third scene of the lower register of the wall in which the king returns from the Nubian wars bringing captives. This is a small, finished watercolour painted in restricted colour tones of brown, probably by Beechey. It occupies about a third of the sheet. The damage to the wall is shown. Below this drawing, the other way up, is a fine watercolour detail of the head of a Nubian with an elaborate coiffure; not from the same relief but probably from the captive group shown in XI. A. 14. That is not from life, as it might first appear, is shown by Beechey's notes, 'stripes black - ground yellow - red figure'.

Verso: a rough pencil drawing of the same three figures as are shown in XI. A. 8 and 9, also by Beechey (the king smiting and trampling Libyans). Title, 'Ipsambul'. The style of the studies here and on XI. A. 8 is not identical; the figures here are more European in appearance, display more musculature, and are less stylised.

XI. A. 13

Relief of a group of Nubian captives from the Great Hall, Great Temple, Abu Simbel.

PM, 103 (39)-(40) but verso plans omitted.

Watercolour, ink and pencil. Staining; the paper is folded lengthways.

55 x 39 cm.

A watercolour drawing of the same group of captives as is seen in XI. A. 12, although the treatment is not the same. A brighter palette has been used with reds and ochres against a blue-grey background, and the alternate black and red skins of the Nubians are sharply differentiated. The drawing is roughly annotated and two vertical columns of hieroglyphs are partially sketched at left with some details of hieroglyphs shown above. The notes as to the height of the figures are by Beechey and this drawing is probably also by him.

Verso: various fine black ink and pencil plans, elevations, and notes by Beechey of a pylon and colossal figures. Notes include the 'distance from temple to sphinx'. These plans are of Wadi es Sebua, and match the other plans by Beechey there, see IX. A. 36.

XI. A. 14

Relief of a group of Nubian captives brought in by a bowman, Great Hall, Great Temple, Abu Simbel.

PM, 103 (39)-(40)

Red ink and pencil. Upper and lower edges torn and pinholes at top left and right within the border.

45.5 x 53.3 cm.

A fine, red ink outline drawing set within a pencil border and marked by Bankes in pencil, bottom right as 'copied from Mr. Salt'. Details of the hair and the panther skins worn as kilts remain drawn in pencil only. There are colour notes on the drawing; these may be by Beechey rather than Bankes, so that it may be his copy. The group shown here is a from the lower register of the wall, and a different one to that shown in XI. A. 12 and 13. At left is an Egyptian figure, carrying a bow.

XI. A. 15

Relief of a group of Nubian captives, Great Hall, Abu Simbel.

PM, 104 (43)

Watercolour. Stains.

20.4 x 26.6 cm.

A very fine, highly finished watercolour, set into a pencilled border and having no title or number. The blue-grey background is heavily painted in. Since Ricci seems to favour a paler, more transparent blue or grey background for other watercolours of Abu Simbel, this may perhaps be by Linant. This is the lower group of captives in the relief where the king is shown presenting them to three deities.

XI. A. 16

Relief of a group of Hittite captives, Great Hall, Great Temple, Abu Simbel.

PM, 104 (44)

Watercolour and pencil. Staining.

23.3 x 32.3 cm.

A fine, finished, watercolour drawing by Ricci of a group of four Hittite captives. His title, 'abuxumbul sopra la porta dritta d'entrata all seconda camera Intaglio'. It is a detail from a scene in which the king presents two rows of Hittite captives to Re Harakhti, deified Ramesses II, and the lion-headed Ius'as. The damage to the relief is shown.

Verso: a very rough sketch for a relief showing a figure before an offering table.

XI. A. 17

Relief of the king before three deities, from the Great Hall of the Great Temple, Abu Simbel.

PM, 104 (44)

Watercolour.

37.6 x 27.4 cm.

A very fine, highly finished watercolour by Ricci showing Ramesses II before Re Harakhti, the deified Ramesses II, and the lion-headed Ius'as, seated in a kiosk. According to PM, the figure of the deified king on the wall has been added later. This very fine watercolour shows the relief in great detail. Below the drawing in faint pencil, Ricci has written the title, '1.[?] Abuxumb. pri. tal. Mura. dritta della porta - Intaglio'.

XI. A. 18

Relief of Queen Nefertari and Hathor from a pillar, Great Hall, Great Temple, Abu Simbel.

PM, 105 Ia

Watercolour and pencil. Stained edges.

23 x 16.1 cm.

A very fine, finished watercolour by Ricci of a relief from the side of one of the pillars of the colossal Osiride statues. Queen Nefertari holds out sacred rattles (*sistra*) to the goddess Hathor. Title in pencil by Ricci, '2. pr. C. pr. pil. sinis entrando dei colos. tablo[?] interiora Intaglio'.

Verso: a rough pencil sketch, probably from another pillar scene, showing the king facing a god.

XI. A. 19

Relief of the king and a god from a pillar, Great Hall, Great Temple, Abu Simbel.

PM, 105 Va

Watercolour and pencil. Stained edges.

23 x 16.2 cm.

A very fine, finished watercolour drawing by Ricci of a relief from one of the pillars of the colossal Osiride statues showing the king offering the emblem of Ma'at to a black-skinned god, Onuris-Shu. Title in pencil by Ricci, 'N.1 prim. Cam. [?] [?] dei colos. fac. anter. entrando dalla dritta diseg. Interiore Intaglio'.

XI. A. 20

Profile and front elevation of a colossal Osiride statue pillar, Great Hall, Great Temple, Abu Simbel.

PM, 105

Watercolour, ink and pencil. Staining.

32 x 46 cm.

Two very fine, highly finished, watercolour drawings by Ricci showing the profile and the front face of a colossal Osiride statue of Ramesses II against its pillar. The title top left in pencil, 'Colossi dell'interno d'Abuxambul'. An ink scale along the lower edge is by Bankes. The profile shows slightly less detail on the colossus than the full-face version but the relief scenes from the side of the adjoining pillar are shown; two registers below a frieze. The lower scene appears almost identical to that of XI. A. 19 but with the addition of the presence of an offering table between the figures on which is a vessel and two lotus blossoms.

XI. A. 21

Relief of an offering scene, Second Hall, Great Temple, Abu Simbel.

PM 109 (97)

Watercolour and pencil. Pin holes at upper corners, staining.

23.3 x 32.2 cm.

A very fine, finished watercolour drawing by Ricci showing the king offering lettuces to Min, Amun and Isis with the deified Ramesses II (added later on the wall in the original) between them. Behind the king the rest of the wall remains unfinished.

The title is written along the right edge in pencil by Ricci, 'Abuxumbul. fac. drit. [?] della seconda Camera Intaglio'. Despite the great care taken in the painting, the hieroglyphs here are not very accurate or clearly copied when compared to Lepsius 1849, Text, V, 146 (top).

XI. A. 22

Relief of a princess holding a sistrum, Great Hall, Great Temple, Abu Simbel.

PM incorrectly identifies it as a queen and places it in an unknown position in the Second Hall. It should be PM, 101 (37).

Sepia and black ink and pencil. Right edge torn.

30.1 x 21.2 cm.

An outline drawing in sepia ink, probably by Ricci rather than Bankes, of a princess holding a sistrum. She is identified in a vertical hieroglyphic text to her right as the king's daughter, Nebtawy. This is PM, 101 (37) and Nebtawy is one of the princesses shown on the base register below the scene in which the king smites captives on a wall of the Great Hall. Top left in pencil, a scribbled pencil heading, '8 visible'. This probably refers to the fact that there are nine princesses in the scene. There are colour notes on the drawing. Below in black ink Bankes has written, 'Visconti in his catalogue of the Marbles in the Museum at Paris asserts that the sistrum is only found on the *later* Egyptian Monuments'.

XI. A. 23

Relief of the king and queen before the sacred bark, Second Hall, Great Temple, Abu Simbel.

PM, 109 (95)

Watercolour and pencil. Stained, top edge torn.

33 x 46.2 cm.

A fine, mainly highly finished watercolour by Ricci of the king and Queen Nefertari offering to the bark of Amun Re which is being carried by priests. Roughly annotated in pencil by Ricci on the drawing and below it as to the colours. Compared with Lepsius 1849, III, 189b, the text here is generally very accurate (see Appendix B). Verso: in pencil, brief outline sketch of a section from the temple.

XI. A. 24**Architrave and pillar face from the Second Hall, Great Temple, Abu Simbel.**

PM, 109 (IX)

Watercolour and pencil; staining.

46.1 x 32.2 cm.

A fine, finished watercolour by Ricci of the architrave and north face of pillar IX. The relief shows the king embraced by Horus of Mi'am. There are some pencil notes by Ricci alongside the drawing as to the colours. His title in pencil below, 'Abuxumbul - N fac. anter. sin. del primo pilast della seconda Camera intaglio'.

XI. A. 25**Architrave and pillar face, Second Hall, Great Temple, Abu Simbel.**

PM, 109 (X)

Watercolour and pencil. Staining; top right corner cut out.

45.9 x 15.5 cm.

A fine, finished watercolour by Ricci of part of the architrave and the north face of pillar X. The relief shows the king and Amun Re embracing. There are a few measurements and colour notes. Title in pencil by Ricci below the drawing, '2 - Abuxumbul - sal. ant. sinis del secondo pilastro della seconda camera Intaglio'. Along the bottom in pencil, a scale. This drawing fits alongside and is a continuation of XI. A. 24. See XI. A. 35, the third in this series, for the continuation to this drawing.

XI. A. 26**Pillar face, Second Hall, Great Temple, Abu Simbel.**

PM, 109 (XII)

Watercolour and pencil; stained.

29 x 21.4 cm.

A fine watercolour by Ricci; the main figures are finished but the frieze is roughly drawn in pencil. The scene on the face of the pillar shows the king with the deified Ramesses II. Top left, title in ink by Bankes, 'Ipsambul'. Top right in pencil, 'Serpents as[?] the same as[?] the other pillar'. Although this is written in English, it is in Ricci's hand.

XI. A. 27**Relief of the king offering, Vestibule, Great Temple, Abu Simbel.**

PM, 110 (107)

Grey ink over pencil.

21.6 x 29.1 cm.

Grey ink outline drawing, probably by Ricci, of the king offering the image of Ma'at to Thoth. The hieroglyphic text between them is shown. Lepsius 1849, Text, V, 143 (top right) gives the text of the god and compared with this the text drawn here is not very accurately copied.

Verso: faintly in pencil, a lightly indicated sketch of the recto scene.

XI. A. 28

The statues in the Sanctuary, Great Temple, Abu Simbel.

PM, 110 (115)

Watercolour and pencil; stained.

34.4 x 46.3 cm.

A fine watercolour, perhaps by Ricci rather than by Banks, although copiously annotated by the latter in pencil as to the colours. Certainly Banks refers to drawing these figures in his Album when he writes of the blue Sanctuary figure having lost an arm (see Introduction to Abu Simbel). The figures are completed in watercolour; the text only partly coloured. The four seated statues, which are at the far end of the Sanctuary, are of (left to right) Ptah, Amun Re, the deified Ramesses II, and Re Harakhti. Bottom left in pencil by Ricci, a small detail of hieroglyphs and his brief note of colours.

XI. A. 29-32 form a group of reliefs from the Side-Rooms in identical style and colour palette; yellow, red and black against a blue-grey ground.

XI. A. 29

Reliefs from Side-Room I, Great Temple, Abu Simbel.

PM, 106 (46)-(47)

Watercolour and pencil; stained.

23 x 32.3 cm.

A fine, finished, watercolour by Ricci of the entire wall of Side-Room I showing the relief decoration and the two doorways leading into Side-Rooms II and III. Title in pencil by Ricci below, 'abuxumbul - una delle Camere Sinistra Intaglio'. Below the drawing, faintly, a pencil sketch of the hieroglyphic signs from the cartouches.

XI. A. 30**Frieze from Side-Room II, Great Temple, Abu Simbel.**

PM, 106 (51)-(52)

Watercolour and pencil; stained.

14 x 45.6 cm.

A fine, finished watercolour by Ricci of the hieroglyphic text frieze and the niches along the east wall of Side-Room II. Title in pencil, top left, by Ricci, 'Camera laterale sinistra d'abuxumbul Intaglio'. The horizontal text is faintly sketched again above the finished watercolour.

XI. A. 31**Relief of an offering scene from Side-Room VI, Great Temple, Abu Simbel.**

PM, 107 (73)-(74) but incorrectly given in PM Manuscript List as Side-Room IV.

Watercolour and pencil.

23.2 x 32.3 cm.

A fine, finished, watercolour by Ricci of a relief scene in which the king, followed by his *ka*, offers ointment jars to Amun Re Kamutef and Isis. Annotated faintly in pencil as to the colours. Title by Ricci in pencil top right, 'abuxumbul - una delle camere alla Dritta Intaglio'.

XI. A. 32**Relief of an offering scene from Side-Room VII, Great Temple, Abu Simbel.**

PM, 108 (79)-(80) but incorrectly given in the PM Manuscript List as Side-Room IV.

Watercolour and pencil.

13.7 x 24.2 cm.

A fine, finished, watercolour of the relief scene by Ricci. The king kneels and offers to Khepri. Below, faintly in pencil by Ricci, notes as to the colour of hieroglyphs and figures. Top left, '2' in Ricci's hand.

Verso: in pencil, '28' in Ricci's hand and a small pencil detail of a uraeus.

XI. A. 33**Six scenes of the king before gods, Side-Room IV, Great Temple, Abu Simbel.**

PM, 107 (63)-(64) but PM Manuscript List gives this incorrectly as Side-Room VIII.

Ink and wash over pencil. Previously folded widthways, staining.

32.1 x 46 cm.

An ink and wash outline drawing by Ricci of six scenes from the wall of Side-Room IV. They show the king standing and offering incense to the ram-headed Amun Re, then in the following scenes kneeling and in the following acts: adoring Re Harakhti, offering a libation vase to the deified Ramesses II (this according to PM but shown in the drawing with a hawk's head and apparently from the inscription Horus of Buhen. Possibly a mistake on the part of the artist?) PM continues the sequence as: adoring Horus of Buhen, offering incense to Horus of Mi'am, and offering two wine jars to Horus of Baki. However, Ricci's sequence of hawk-headed figures may not be accurately titled, and he appears to have been confused. Under the fifth scene Ricci notes, 'qui scolpi' and under the drawing, 'abuxumbul prima[?] salone prima camera dritta - non finito - tutte le figure sono primi scolpito - eccette l'ultima in nero' i.e. that the room was unfinished and that all the figures were cut except the last (which was?) in black. (See a further reference to this in Bankes Album, II, 112.)

(XI. A. 34 was reattributed to Derr by PM)

XI. A. 35

Part of an architrave text and a pillar from the Second Hall, Great Temple, Abu Simbel.

PM Manuscript List incorrectly gives the frieze as PM, 191 and omits the king's titles.

Watercolour and pencil; stained, torn.

46.3 x 32.3 cm.

A watercolour drawing by Ricci of part of an architrave, apparently adjacent to the side of a pillar. The pillar is sketched in pencil. On the pillar is Ramesses' cartouche and at right a blank space in which Bankes has written 'no sculpture - this side - oppos (sic) small figures - facing[?] the hero [Ramesses II] with the cross [probably the *ankh* sign]'. This drawing is a continuation of XI. A. 25 (which Ricci numbers as '2' this one being '3'). The architrave text fits (the rear section of the vulture is on XI. A. 25 and the front section is here) and Ricci's title and numbering also links them. Confirming this, at bottom left Ricci has written, '3. abuxumbul - termine della 2. Camera - Intaglio'.

XI. A. 36 - XI. A. 78

These drawings have been sewn together with thread in the form of a notebook. However it is only an assemblage of very rough preliminary drawings and sketches of details, made separately on papers of various sizes and types and not comprising a sketchbook or notebook. As a group, they are slightly stained. Although they are mostly single sheets, some of which have been folded in half, PM have numbered the 'pages' according to the bound format. Because of this some of the work made on a single sheet has become divided by the numbering system. The measurements given here refer to the 'page' size as it appears bound, and not the entire sheet. Most appear to have been made, or at least annotated, by Bankes

and bear his black ink title 'Ipsambul G' temple', but he was no doubt assisted by Beechey or others, in order to take the measurements.

XI. A. 36

A ground plan and description of both temples at Abu Simbel.

Left: PM, 97. Right: PM, 111.

Sepia ink.

25 x 18.2 cm (PM numbering on top left corner here).

An extremely fine, sepia ink plan and description, perhaps by Beechey rather than by Bankes, showing the ground plans, to scale, of both the temples. The plans and the description are minute, fine and detailed. They are smaller than most plans made by Bankes, and the style is different, using hatching as the background. Bankes wrote to Salt that, on their return, having suffered a fever and weakness after the great heat and exertions of drawing the battle scene at Abu Simbel, Mr Beechey had had the kindness to take over the architectural work himself so that their work there could be completed.

The description is written in a tiny, neat, stylised script and refers to measurements and dimensions at marked points on the plan. Although the script appears similar to that used by Bankes in 1815, he was not able to enter the Great Temple until his second journey in 1819.

XI. A. 37

Plans, details and a Greek/Coptic(?) inscription, Great Temple, Abu Simbel.

PM, Omitted

Pencil and red and black ink.

13 x 20.5 cm.

Headed, 'door gt. temple', Bankes has drawn a cartouche, a figure and some hieroglyphs and (the other way up) a Greek/Coptic(?) inscription marked 'On one of the outer king's tombs', presumably referring to the adjacent rock-cut stele outside the temple.

Verso: some ink and pencil measured sketches of architectural details of 'Ipsambul great temple'.

XI. A. 38

Relief of the king running before the gods, from the entrance, Great Temple, Abu Simbel.

PM, 101 (28)-(29)

Pencil

12.4 x 20.5 cm.

A pencil sketch apparently by Beechey of the king running towards Amun Re and Mut who are seated behind two standards and two offering tables. One of the hieroglyphic text columns is annotated by Beechey, 'These before fox', referring to its position in relation to the jackal on the standard. The scene appears on the lintel of the outer doorway.

Verso: rough sketch of a doorway with illegible description by Bankes.

XI. A. 39

Detail of a torus from Abu Simbel

PM, Omitted

Pencil

12.4 x 20.5 cm.

A brief measured sketch which Bankes has annotated as an 'ascending torus'.

XI. A. 40

Diagram of 'brick mole' and a measurement detail, from Abu Simbel.

PM, Omitted

Ink.

12.4 x 25 cm.

A brief ink diagram by Bankes of the 'S brick mole'.

Verso: a small diagram showing a measurement taken 'between the two centre colossuses[sic] a little below the hip'.

XI. A. 41

Rough sketches of one of the accompanying statues from the facade, and other details from Abu Simbel.

PM, Omitted

Ink and pencil (XI. A. 78 is the other half of this sheet).

31.4 x 21 cm.

A measured sketch by Bankes of one of the royal statues standing against the legs of the seated colossi.

Verso: a brief Greek/Coptic(?) inscription, described as scratched on a pillar of the Small Temple. Also three measured details from the facade of the Great Temple. By Bankes.

XI. A. 42

Measured drawings of the feet of a facade colossus, Great Temple, Abu Simbel.

PM, Omitted

Red and black ink over pencil.

25 x 21 cm

Various very detailed measured drawings of the feet of a colossus; the measurements in red ink over the black ink drawings, by Bankes.

XI. A. 43

Plans of the colossi and notes on the distances between temple and river, Abu Simbel.

PM, Omitted

Pink and black ink over pencil.

25 x 20.9 cm.

Measurements of distances between the temple walls and the Nile. Also a measured diagram showing part of a 'seat of colossus' and the head of a royal female statue from the facade of the Great Temple. All in Bankes' hand.

Verso: part of a brief, unidentified detail.

XI. A. 44

Plans of details of the facade, Great Temple, Abu Simbel.

PM, Omitted

Black ink and pencil.

30.2 x 21.4 cm.

Verso: various measured ink diagrams including the beard and ear of a colossus and a 'mitre' (crown). By Bankes. Recto: blank.

XI. A. 45

Profile of a female statue against the feet of a facade colossus, Great Temple, Abu Simbel.

PM, Omitted.

Black and red ink over pencil.

30 x 21 cm.

A profile in black ink, measured in red ink, of one of the female royal statues at the feet of the seated colossi of the Great Temple. By Bankes.

Verso: in pencil, rough measured sketches of the feet of the colossi.

XI. A. 46

Measured sketches of the lap of a facade colossus, Great Temple, Abu Simbel.

PM, Omitted

Pencil and red ink.

25 x 20.6 cm.

Various rough measured pencil sketches by Bankes of details of the lap area from a seated colossus.

XI. A. 47

Sketches of details from a facade colossus, Great Temple, Abu Simbel.

PM, Omitted

Pencil.

12.4 x 20.7 cm.

Verso: various sketched, annotated pencil details from a colossus by Bankes including one of the 'thickness of neck'. Recto: blank.

XI. A. 48

Details of hands from a facade colossus, Great Temple, Abu Simbel.

PM, Omitted

Ink over pencil and pencil.

25.1 x 20.9 cm.

Various measured ink details of the fingers and hands of a colossus by Bankes.

XI. A. 49

Detail of torso of a facade colossus, Great Temple, Abu Simbel.

PM, Omitted

Pencil.

25 x 20.9 cm.

Rough, annotated, and measured pencil sketch of the torso of a seated colossus by Bankes.

XI. A. 50

Details of head of a facade colossus, Great Temple, Abu Simbel.

PM, Omitted

Black ink over pencil, and blue ink.

12.6 x 20.6 cm.

Measured black ink sketches of the profile of the head and crown of a seated colossus. Also, in blue ink a brief plan with compass orientations. By Bankes.

XI. A. 51

Architectural detail from Abu Simbel.

PM, Omitted

Pencil.

12.3 x 9.5 cm.

Rough, measured, pencil sketch of the battered facade of one of the temples at Abu Simbel. By Bankes.

XI. A. 52

Architectural details from Abu Simbel.

PM, Omitted

Ink over pencil.

25 x 23 cm.

Ink over pencil measured plan and pencil draft of a section(?) from the temple.

Verso: Ink over pencil measured plan of the Great Temple, marked by Bankes, 'section of side chamber opening from Pronaos'.

XI. A. 53

Detail of the leg of a facade colossus, Great Temple, Abu Simbel.

PM, Omitted

Black and sepia ink and pencil.

12.6 x 20.5 cm.

Rough, measured ink plan by Bankes of the 'thickness of a leg at knee & distance from front of knee to seat of Psammeticus colossus'; i.e. the one on which he found the Greek inscription of Psammetichus.

Verso: ink measured plan of a side view of the lap, arm and thigh of a colossus.

XI. A. 54

Architectural detail from the Great Temple, Abu Simbel.

PM, Omitted

Black ink and pencil.

13.3 x 20.6 cm.

A measured ink sketch of the 'cornish of door & chair adjoining' and a measured pencil sketch of 'seat of colossus next door'.

Verso: ink, measured plan (of a doorway?) marked 'clear[?] of great door'. All annotated by Bankes.

XI. A. 55

Details from Abu Simbel.

PM, Omitted

Pencil.

12.5 x 19.2 cm.

Various small rough measured details including cartouches.

Verso: small measured sketch of an architectural detail and brief notes by Bankes from the Great Temple about 'ceiling of long rooms' and 'behind door - not opposite - no sculpture[?]'. ,

XI. A. 56

Plans of the interior, Great Temple, Abu Simbel.

PM, Omitted

Ink over pencil.

25 x 19.7 cm.

Rough measured ink plans of the 'side of pronaos' and 'piers of the same', by Bankes.

XI. A. 57

Plan of an Osiride colossus from the interior of the Great Temple, Abu Simbel.

PM, Omitted

Red and grey ink over pencil. Folded twice to fit into the notebook format.

25 x 40.5 cm.

A rough plan of the front elevation of an Osiride colossus with detailed measurements by Bankes.

Verso: two rough measured details of the same.

XI. A. 58

Plan of an Osiride colossus from the interior of the Great Temple, Abu Simbel.

PM, Omitted

Ink over pencil.

25 x 40.2 cm.

As XI. A. 57 but the profile of same.

Verso: ink over pencil rough measured details of same, and two plans of 'back of one of the colossus piers' and 'side of d'. Also annotations by Bankes as to the hinge positions of door openings in the temple.

XI. A. 59

Texts from the Osiride colossi, interior of the Great Temple, Abu Simbel.

PM, 105

Black ink over pencil.

30 x 21.3 cm.

Ink over pencil sketch by Bankes of the vertical hieroglyphic inscriptions from the '1st', '2d' and '3d' colossi from the 'Rt hand entering'.

Verso: in pencil, a Greek/Coptic(?) inscription.

XI. A. 60

Texts from the Osiride colossi, interior of the Great Temple, Abu Simbel.

PM, 105

Black ink over pencil.

21 x 27.4 cm.

As XI. A. 59 but marked by Bankes as being on the first and second colossi, left hand of the 'Great temple pronaos'.

XI. A. 61**Texts from the Osiride colossi, interior of the Great Temple, Abu Simbel.**

PM, 105

Black ink over pencil and pencil.

30.2 x 21 cm.

A three-line Greek/Coptic(?) inscription in pencil.

Verso: vertical hieroglyphic texts from the third and fourth colossi on the left side and the fourth colossus on the 'R hand entering' of the 'Great temple pronaos'. By Bankes.

XI. A. 62**Architrave text from Great Hall, Great Temple, Abu Simbel.**

PM, 106

Black ink over pencil.

25 x 20.5 cm.

Recto and verso: various hieroglyphic dedication texts from the Great Hall, marked by Bankes, 'frieze of Pronaos gt. temple Ipsambul'.

XI. A. 63**Plans of a doorway, Great Temple, Abu Simbel.**

PM, Omitted

Pencil.

12.6 x 21 cm.

Rough measured sketches by Bankes of the 'doorway from Pronaos to 2nd chamber'.

XI. A. 64**Plan of a doorway, Great Temple, Abu Simbel.**

PM, Omitted

Black ink.

12.5 x 21 cm.

Neat, ink measured sketch by Bankes of 'doorway from Pronaos to 2nd chamber'.

XI. A. 65**Detail from relief (of Syrian fortress?), Abu Simbel.**

PM, Omitted

Pencil.

25 x 19.5 cm.

Verso: Rough measured sketch, probably of a detail of the relief from the Great Hall showing a Syrian fortress.

XI. A. 66**Details from sacred bark relief, Great Temple, Abu Simbel.**

PM, Omitted

Red and yellow ink.

29.7 x 19.6 cm.

Rough sketches in red ink by Bankes of details of the 'measures of the carrying of the boat' scene.

XI. A. 67**Rough plans from the Great Temple, Abu Simbel.**

PM, Omitted

Pencil.

30.2 x 19.2 cm.

Small, rough, measured, unidentified plan detail.

Verso: rough, measured, unidentified pencil plan.

XI. A. 68**Rough plan from the Great Temple, Abu Simbel.**

PM, Omitted

Pencil.

30 x 20 cm.

Verso: rough pencil measured plan, perhaps of the camp from the battle of Qadesh scene. Annotated by Bankes, measurements by Ricci.

XI. A. 69**Rough plan.**

PM, Omitted

Pencil.

25 x 21 cm.

Verso: unidentifiable pencil lines. This is only included as it is the verso of XI. A. 52.

XI. A. 70**Rough plans from the Great Temple, Abu Simbel.**

PM, Omitted

Pencil.

12.5 x 25 cm.

Recto and verso: rough measured plans of the (pillars and bases?) marked from the 'gt. temple'.

XI. A. 71**Rough plans from the Great Temple, Abu Simbel.**

PM, Omitted

Pencil.

12.6 x 20.2 cm.

Recto and verso: various rough measured plans; one marked by Bankes, 'Door frame projects $\frac{3}{4}$ inch'.**XI. A. 72****A detail from Abu Simbel.**

PM, Omitted

Pencil.

25 x 20.5 cm.

An unidentified, measured detail by Bankes. It is the other part of XI. A. 49.

XI. A. 73**Measured details of seated colossus, Great Temple, Abu Simbel.**

PM, Omitted.

Red and black ink.

25 x 20.5 cm.

Verso: various black ink sketches with measurements and annotations in red ink by Bankes of parts of a seated colossus.

XI. A. 74

Details of a royal female facade statue, Great Temple, Abu Simbel.

PM, Omitted

Pencil.

30 x 20.5 cm.

Various rough, pencil, measured sketch plan details, annotated by Bankes, including female statue figures from the facade of the Great Temple.

Verso: more of the same and a Greek/Coptic(?) inscription.

XI. A. 75

Details from a facade colossus, Great Temple, Abu Simbel.

PM, Omitted

Red and black ink.

30 x 20.5 cm.

Measured details, annotated by Bankes, including the leg of a seated colossus.

Verso: details of 'the chair'; i.e. the throne.

XI. A. 76

Ground plan of the position of the Great Temple, Abu Simbel, in relation to the Nile.

PM, Omitted

Red and black ink.

25 x 20.5 cm.

Verso: measured plan, annotated by Bankes, showing the position of walls and temple in relation to 'Nile in February'. This relates to distance figures shown on XI. A. 44, the other part of this sheet. The party were at Abu Simbel in February 1819 on their journey south.

XI. A. 77**The royal female statues from the facade of the Great Temple, Abu Simbel.**

PM, Omitted

Black and red ink over pencil.

25 x 21 cm.

Verso and recto: various black ink sketches of the royal female statues with detailed measurements and annotations by Bankes in red ink.

XI. A. 78**Details of the leg of a seated colossus, Great Temple, Abu Simbel.**

PM, Omitted

Black and red ink over pencil, pencil.

30 x 20.7 cm.

Various black ink plans, measured and annotated by Bankes in red ink, including the leg of a colossus.

Verso: a rough, pencil, measured outline of a female royal statue with a tall plume headdress. Also a two-line Greek/Coptic(?) inscription.

XI. A. 79**The Sanctuary statues, Great Temple, Abu Simbel.**

PM, Omitted

Black ink over pencil.

30 x 20 cm.

A rough sketch, measured and annotated by Bankes of the four seated statues from the Sanctuary.

Verso: measured profile of a seated statue from the Sanctuary.

End of bound drawings.

XI. A. 80-81**Description of Abu Simbel.**

PM, 97

Black ink. Sheet folded making four pages.

31.3 x 39.5 cm.

From the style and content of the description it was written by Bankes on or just after his first journey in 1815, with a note on page 2 probably written later. It represents a continuation of his 'journal' from this first voyage, being in the same format and containing corrections and alterations.

Bankes describes Abu Simbel as 'the most astonishing remains of ancient architecture & sculpture that are to met with above the first Cataract'. There could be nothing more 'vast of conception' in Egypt or the world than the facade of the Great Temple. Despite being so close to the river, the encroaching sands had buried the Great Temple to 'more than half its height'. He was astute enough to realise that the ancient Egyptians must have deliberately sited the angle of the temple to face 'due West' (actually due east), despite knowing that it would thus receive the full force of the sand-drift. Only its immense size rendered it still visible and this prompted him to wonder how many other structures might lie intact but invisible 'under our feet'. He observed that the battered facade, here being the front of a rock-excavation, proved that the purpose of this feature was not simply to strengthen the structure. Of the four colossal figures, nothing showed below the 'mitre' of the 'southernmost' (he actually meant the northernmost which he wrote in but crossed through) or the forehead of the next. The third statue was mutilated and only the 'bust' of the fourth was exposed. He was struck by the 'delicacy & expression of the features' considering the colossal scale of the 'prodigious' dimensions and he was 'lost in wonder'. He noted that the features were not negroid but 'delicate and regular' and resembled those at the Memnonium (the Ramesseum).

The entrance to the temple was still covered by sand since he comments of the 'something like an owl bearing a flat circle on his head' (Re Harakhti over the entrance) that 'There can be no doubt that this is over the doorway. What a high degree of curiosity does this inference [above this he has written 'supposition'] exert, [continuing on page 3] & a curiosity not difficult to be satisfied. Any future traveller who has time & money at his command by making some agreement with the Cashief might be supplied with as many hands as he can want. The village of Fareg is directly opposite.' He thought it would be easy just to scoop up the loose sand into baskets by hand and throw it into the Nile. 'I am persuaded that the entrance might be opened if not the whole cleared in a fortnight for twenty pounds.'

He adds here (opposite on page 2 and apparently written later) that he thought that the quantity of sand inferred that it might have lain 'undisturbed for ages' and possibly 'its chambers have never been visited... I have repented that I did not myself sacrifice the time necessary to this undertaking'. He then describes the two views he made of the temple, one of which was made to show 'the bust in profile, & the other for the sake of explaining[?] the niche in the center. In this last the situation of the grotto of Adde is seen in the distance on the other bank of the Nile'. (See XI. A. 97 and 101.) He continues by describing the Small Temple which he was unable to measure. Below this, after leaving a space, he describes 'a little grotto' (the niche of Paser) in the same rock but a few yards lower down from the Small Temple and comments on the other rock-cut 'tablets' (stelae). At the bottom of page 2 is another additional note where he compares the colossi of Abu Simbel to 'those described in Cooke's voyages in Easter Island'. Of the Small Temple he comments that 'The sculpture of [sic] throughout the Interior shews the remains of paint', and he searched for evidence of burial vaults. A note at the end explains that it was 'want of time'

that had prevented him taking measurements of the colossi of the Small Temple as 'There was no difficulty in taking the measurement of the facade of the grotto of the 6 figures... Indeed even the height might have been ascertained more easily than is ordinarily the case as one of the nubians did actually climb upon the head of one of the colossus'.

XI. A. 82

Description of the tomb of Paser.

PM, 117

Black ink.

13.7 x 19.1 cm.

A short description by Bankes of 'a very small grotto with a single sitting figure in it a few yards lower down upon the river's edge', near the Small Temple. From the style and content this note is another part of his 'journal' from 1815. He is describing the niche of Paser, drawn in XI. C. 1. 'I did not climb to it; & made the sketch only in passing by, the current being strong, and a difficulty in making fast the boat immediately under it; which will account for the sculpture not being given with exactness or in detail. This grotto seems to be of the same nature with that which I climbed to near Mashakeit on the other bank of the river about a league higher up, of which some details are given on another sheet'.

XI. A. 83

Detail of horse and chariot from the Battle of Qadesh scene, Great Temple, Abu Simbel.

PM, 103 (41)-(42)

Pencil and ink.

4.3 x 8.5 cm.

A small pencil sketch, on a tiny scrap of paper, of a chariot horse from the Battle of Qadesh scene. It may be by Bankes as he has written the title 'great Temple, Ipsombol' in ink.

Verso: detail of a horse's head similar to that on the recto.

XI. A. 84

Details and plans from Abu Simbel.

PM, 103 (41)-(42)

Pencil and ink.

21.2 x 30.2 cm.

Very rough pencil sketches of chariots from the Battle of Qadesh scene and a cartouche with a protective vulture to its left.

Verso: three measured plans annotated by Bankes; one in ink showing a detail of the 'Pillars of small Temple Ipsombol'.

XI. A. 85

Frieze from the entrance to the Great Temple, Abu Simbel.

PM, Omitted

Pencil.

11 x 21.5 cm.

A faint, rough sketch of the frieze, annotated by Bankes, 'over door gt. temple', and also a note, '1st & 3d p^r colossuses [the Osiride ones] red'.

XI. A. 86

View through the interior, Great Temple, Abu Simbel.

PM, 101

Pencil and ink. The paper was previously folded.

39.4 x 55 cm.

A fine, finished, pencil view down the central axis of the Great Temple between the lines of colossal Osiride figures toward the Sanctuary where, through the doorway, two of the four seated statues can be seen. This large drawing, set within a border, is reminiscent of the style of those marked as copied from Salt but no such attribution is given here and with its bold cross-hatching the drawing is probably by Beechey rather than Linant. Bankes has written the title in black ink below, 'Interior of the Pronaos of the great temple at Abousambol'. The level of sand inside the temple reaches up to the ends of the front kilt panel on the colossi nearest the entrance, while towards the rear of the Hall the statues' feet are visible. Several figures are placed within the Hall to give the scale.

XI. A. 87

The figure of Re Harakhti over the entrance, Great Temple, Abu Simbel.

PM, 101

WM 1817

Pencil.

20.3 x 32.2 cm.

A very fine drawing of the colossal figure of Re Harakhti, falcon-headed and wearing the sun disk, from over the entrance on the facade of the Great Temple. The damage to the lower area is clearly shown. From the hatched shading and very subtle use of light and shade giving depth to the drawing and making the figure appear to stand out so well against the niche, the work is probably by Beechey.

XI. A. 88

Relief of the king adoring Re Harakhti, facade of Great Temple, Abu Simbel.

PM, 101

Pencil on rough beige paper which is folded. Staining and ink wash marks.

32.7 x 53.5 cm.

Various rough sketches of the scene on the facade over the entrance to the Great Temple with Ramesses II offering at each side of the niche relief of Re Harakhti. Also various sketches of details from the scene including hieroglyphs. The artist, probably Beechey, has chosen an angled rather than frontal view for his sketch of the scene.

Verso: various sketches of other details from the facade, annotated by Beechey, including two baboons from a line of them which runs across the facade, the horizontal hieroglyphic text running below this, and two unrelated figure studies; one seated, another wearing what looks like a Greek tunic.

XI. A. 89

Relief of the king adoring Re Harakhti, facade of Great Temple, Abu Simbel.

PM, 101

Pencil, stained.

25.3 x 35.8 cm.

A rough pencil draft for XI. A. 90 showing the relief on the facade above the entrance with the king adoring the colossal figure of Re Harakhti. The drawing of the emblem of Ma'at is marked by the artist with a cross to be repositioned on the open palm of the king. One small note, 'broader' in Beechey's hand. As is often found with first drafts by Beechey he has found it difficult to get all the elements into their proper places in the drawing and includes notes of corrections. The intrusive curve at right is the shoulder of a seated colossus.

Verso: an unfinished view, perhaps of a sand-drift and part of the shoulder of a colossus.

XI. A. 90

Relief of the king adoring Re Harakhti, facade of Great Temple, Abu Simbel.

PM, 101

Ink. Badly stained, holes where the sheet is torn from a sketchbook.

25.4 x 38.6 cm.

A fine-line, black ink, fair copy of XI. A. 90 by the same artist (Beechey). Here the component parts of the earlier draft have been reorganised and placed into their correct positions.

XI. A. 91

Royal statues from the facade, Great Temple, Abu Simbel.

PM, 100 (24), (26)

Ink over pencil. The paper was previously folded lengthways.

24.8 x 41.7 cm.

Two fine, ink over pencil studies of the smaller figures and texts from the feet of the seated colossi on the facade; perhaps by Bankes, who has annotated them. Left, the princess Nebtawy, 'side of colossus' with the vertical text giving her name. Right, a cartouche above a princess with the side-lock of youth 'Between legs of colossus'. These statues are attached to the first (southernmost) colossus. Also a cartouche and the 'cap of figure on side of 2d colossus'.

XI. A. 92

A view of the third and fourth colossi from the facade, Great Temple Abu Simbel.

PM, 100 (24), (26)

Ink and wash, pencil; stained.

33.8 x 25.1 cm.

A very fine grey ink drawing by Linant of a view of the third and fourth colossi. Most of the drawing is highly finished with very delicate shading in grey wash. The third colossus has its torso partially buried and only the crown and the upper part of the headdress of the fourth emerge from the sand. Linant's title below, 'epsemboul'. One figure is faintly sketched in pencil standing in front of the colossus.

Verso: 'N° 12' in Linant's hand.

XI. A. 93

A view of the third and fourth colossi from the facade, Great Temple, Abu Simbel.

PM, 100 (26)

Pencil; paper originally folded lengthways.

35.6 x 53.2 cm.

An outline drawing of the same view as XI. A. 92, also by Linant but whereas the sand level on the third colossus remains identical, that of the fourth head has now been cleared away so that the face is visible down to the chin. Some soft shading has been begun over the eye area of the third colossus, and two figures are lightly sketched standing before the statues.

Verso: 'N° 19' in Linant's hand. (XI. A. 93 is numbered '12'.)

XI. A. 94

A view of the first colossus, Great Temple, Abu Simbel.

PM, 100 (24)

WM 1816

Pencil. Remains of red sealing wax in six places around the edge of the verso, stained.

38.2 x 26.1 cm.

A very fine, finished drawing by Linant of the first colossus, very finely and softly shaded. Three figures are shown to give the proportion; one seated on top of the left hand of the colossus and two others standing on the great drift of sand running in front of the broken second colossus. The first colossus has been cleared of sand at least as far as the calf of the leg (perhaps even lower; the view is obscured by the drift of sand).

Verso: no number is given, but Bankes has titled it in black ink, 'Colossus of the great temple at Abousumbel'.

XI. A. 95

A view of the first and second colossi during excavation, Great Temple, Abu Simbel.

PM, 100 (24)

Pencil; uneven upper and lower edges, stained.

30.1 x 44.2 cm.

A fine, finished view across the facade of the Great Temple and looking toward the Nile which is shown at left. Six figures can be seen between the river and the colossi but despite Bankes' title (see below) they do not appear to be undertaking any actual clearance at this moment. Two of them are seated and at right three others descend into a channel in the sand leading to the entrance doorway. The drawing appears to be numbered '6'.

The square plaque visible on the thigh of the second colossus appears to be the inscription cut to commemorate the excavation by Salt and Bankes. This 62 cm sq. plaque now looms above any visitor entering the temple and because of the angle is almost impossible to see, let alone read, from the entrance to the temple. However it would have been easily accessible then because of the height of the sand level. According to Christophe 1965, 66, the plaque reads:

THIS TEMPLE WAS
 OPENED AUGUST 1 1817
 BY ORDER OF
 [HENRY SALT] *martelé*
 H.B.M. CONSUL GENERAL
 IN EGYPT
 THE SOUTHERN COLOSS-
 US LAID OPEN TO ITS BASE
 BY Wm BANKES Esq [IN 1818] *martelé*
 AND 1819

Christophe notes that someone has hammered out (*martelé*) the name of Salt and the date of 1818, and the 'AND 1819' has been added below the square frame. He speculates as to who might have wished to remove Salt's name, considering one of the rival French party most likely to have done this. It seems strange that Bankes should have had 1818 inscribed since Ricci correctly dates their arrival to 23 January 1819, and it is evident from the shared date of 8 January given by both for the excavation work at Sebuia that Ricci and Bankes were both keeping to the same calendar dates. Along the right edge of the drawing, Bankes' title in black ink, 'colossus of Abusumbel during the process of excavation'. Although Bankes does not identify this in the title as a copy from Salt, the number '6' might refer to the drawing listed as copied from Salt by Linant.

The river appears quite rough near to the bank and on it there is a sailing craft with a rear cabin or shelter, facing south.

XI. A. 96

Studies of colossal heads, Great Temple, Abu Simbel.

PM, 100

WM 1813

Black ink. The paper has holes at left where it has been torn from a sketchbook and the top edge is torn; ink stains.

25.3 x 37.2 cm.

A very fine, finished study in ink of two colossal heads from separate seated colossi. From the style, by Beechey. The two heads are placed artificially out of context at an angle to each other in the drawing and their monumentality is emphasised by the effect of the drawing technique alone without the use of proportional figures. The colossus at left appears to be the first, still buried up to the chest. The right one appears to be the third as the upper torso shows above the diagonal level of sand. A black ink stain mars the upper edge of the work.

Verso: in Bankes' hand in black ink, 'studies for the heads of two of the colossuses at the great Temple, Abusimbel'.

XI. A. 97**A view of the facade, Great Temple, Abu Simbel.**

PM, 97

Watercolour and ink over pencil. Buff paper, splashed stains, and tears to upper and lower edges.

42 x 54 cm.

A drawing in Bankes' typical style with only the river landscape background highlighted in watercolour and the emphasis on the architecture and the text of the upper frieze of the facade of the temple. Bankes states (verso) that this drawing was made on his first journey in 1815 (see the reference to this drawing in XI. A. 80, 81).

Only the upper part of the first colossus, the crown and uraeus of the third, and the tip of the crown of the fourth are visible above sand level, and the doorway to the interior is still blocked by sand. A figure standing against the beard of the first colossus shows the proportions and three other small figures stand near the river in the distance at left. The upper edge of the rock-cut temple with its horizontal row of baboons, frieze of cartouches and uraei, and text, are drawn in detail with care; ink wash is used for filling in the signs of the hieroglyphic text.

Verso: in ink in Bankes' hand, 'gt temple at Abousumbol in my first journey'. (See also XI. A. 101, drawn at the same time.)

XI. A. 98**A view of the first and second colossi, Great Temple, Abu Simbel.**

PM, 100

Heavy black chalk (perhaps crayon or charcoal), white chalk(?) highlights, rough beige paper. Small tear at left upper edge.

32.6 x 49.1 cm.

A particularly striking, boldly executed, finished drawing of a view of the two colossi. From the accomplished style it is no doubt by Beechey, here using a heavy black chalk-like medium, highlighted with white. This is a rare medium for the portfolio, so possibly this sketch may have been made purely as an artistic record. The effect of the strong chiaroscuro is dramatic and the eye is drawn to the foreground figures who gaze in awe at the massive colossus. The drawing sacrifices accuracy for artistic effect as the small statue between the legs of the colossus is incorrectly drawn, lacking the side lock of youth and with the arms incorrectly placed. This is more likely to have been the artist's error than a hypothetical reconstruction of invisible buried elements since the other two statues (to the right) are correctly shown. (See XI. A. 99 which is an identical view.)

Verso: title in black ink by Bankes, 'gt. Temple Abusumbol'.

XI. A. 99**A view of the first and second colossi, Great Temple, Abu Simbel.**

PM, 100

Grey ink and wash over pencil. Stained, torn.

60 x 43.6 cm.

An identical view to XI. A. 98 and also by Beechey, but a less finished version and set within a loosely drawn border. Here the medium of ink and wash and the fact that only one figure in the foreground is completed throws the emphasis on to the colossus itself. Bankes has written the title in black ink below, 'colossus of the gt Temple at Abusumbol'.

XI. A. 100**The facade of the Great Temple of Abu Simbel by moonlight.**

PM, 97

Watercolour. Folded, torn margins.

45 x 53.9 cm.

A striking watercolour of the facade of Abu Simbel by moonlight. From the accomplished style of the composition, the fine drawing of the group of figures, and the verso numbering, the artist is Beechey. In front of the temple a group of Nubians are sitting around a fire while in the foreground a man is bringing them more wood. The effects of the light are very well painted; in particular the effect of the firelight illuminating the circle of seated figures and throwing their shadows against the sandbank behind them. Like XI. A. 98 this is purely an artistic view and much of the detail of the facade, e.g. the frieze and the statues, is missing. Nevertheless the drawing gives a wonderful impression of what the facade must have looked like by moonlight at the time of the second journey.

Verso: Bankes' title in black ink, 'Great Temple Abousumbol - study of a moonlight effect'. Also, in black ink, 'N° 1'.

XI. A. 101**A view of the facade, Great Temple, Abu Simbel, in 1815.**

PM, 97

Pencil, ink, wash and watercolour touches on brown paper. Some large stains, discoloured.

42.1 x 54 cm.

This is in a similar style to XI. A. 97 and was also drawn by Bankes in 1815 (see his own reference to these two drawings in XI. A. 81, 82). The angle of the viewpoint has moved slightly so that a little more of the facade is visible, i.e. part of the relief of Re Harakhti over the entrance. Once again the frieze across

the top of the facade has been drawn in detail with care in ink wash, and the hieroglyphs filled in. Bankes' title below in pencil reads, 'The Great Temple or Tomb of the four Colossuses at Ypsombel'.

Verso: Bankes has added in black ink, 'Great Temple of Abousumbol as it appeared in my first journey before any excavations had taken place.'

XI. A. 102

A view of excavation work at Abu Simbel.

PM, 97

Ink, sepia wash and pencil; stained.

32.9 x 53.6 cm.

A pencil drawing of the facade of the Great Temple; from the accomplished figure-drawing and the style of the verso numbering, by Beechey. It shows groups of men engaged in excavation work. The figures, the colossi, and isolated segments of mudbrick wall are highlighted with sepia wash. The work is evidently concentrated around the legs of the first colossus which Bankes exposed in his search for inscriptions and where he left a graffito recording his work. Christophe 1965, 65, gives this as written on the side of the leg of the first colossus, and reading:

Wm BANKES

OPENED [THIS] *traces*

[COLOSSUS] *entièrement martélé*

while near it and below the left hand of Nebtawy was written:

martélé [SALT] H.B.M.

CONSUL

GENERAL IN

EGYPT

Christophe could read, next to the same statue's hand, the date of Salt's stay, his work, and his inscriptions; '1819'. Some men are pulling the sand back with ropes (attached to flat pieces of wood which can not be seen) while others are clustered around the legs of the colossus. A figure walking towards the facade carries a type of hoe over his shoulder. Despite Bankes' initial opinion in 1815 that the work could easily be done by hand and by emptying baskets of sand into the river (see XI. A. 80, 81) Belzoni had found in 1817 that this method was too difficult and it was necessary to construct palisades to hold back the sand. The sand-drift in front of the temple obscures our view of the facade so that it cannot be seen how far excavation has progressed. The method of work can also be seen in detail in a drawing attributed to Linant in the Searight collection (Atil et al. 1995)¹ and in XI. A. 108.

¹ This watercolour drawing shows workmen opening up the entrance area of the temple. The first colossus is open to below the knee, the sand held back from the leg by a palisade of palm trunks. This cannot be the 1817 opening since Finati 1830, 312, states that only the entrance itself was cleared at that time. The Nubian workmen are being supervised by smartly uniformed officers wearing a red fez-type hat, striped red

Verso: Bankes has written in black ink 'gt. Temple Abousumbol' and there is also the number '10' in black ink.

XI. A. 103

A view of the facade of the Great Temple, Abu Simbel.

PM, 97

Pencil; staining and crumpled edges. Rough beige paper.

33.4 x 54 cm.

A rough, preliminary pencil drawing of the facade of the Great Temple and various other separate details, by Beechey. The first colossus is shown from the chest down and the feet are exposed. The three statues around its legs are correctly drawn so far as they can be seen. One of the separate details is a study of a male figure divided into horizontal proportions. Possibly this was made in order to check whether the seated colossi were correctly proportioned.

XI. A. 104

View of the facade of the Great Temple, Abu Simbel 'during the first excavation'.

PM, 97

Black and sepia ink. Holes down the left side show it has been torn from a sketchbook; stained.

25.3 x 37.2 cm.

An ink drawing of the facade of the Great Temple using ink hatching. This is likely to be by Linant (the small stick figure is found in his work, PM Manuscript List gives '37 P' where they usually refer to a Louvre equivalent and there is an A. 37 for Abu Simbel in the Linant Mss.) although the hatching might indicate Beechey's style. Behind the large sand-drift in the foreground, the head and shoulders of the first colossus, part of the central relief of Re Harakhti, the eyes of the third and crown of the fourth colossus (on which stands a tiny figure) can be seen.

Verso: Bankes has written in black ink, 'gt. Temple at Abousumbol during the first excavation'. He may be referring here to work carried out under his own supervision in 1819, or possibly Beechey may have made this drawing when he accompanied Belzoni on the very first excavation in August 1817. No excavation appears yet to have taken place and the level of sand is as recorded by Bankes in 1815.

XI. A. 105

Measured section of the facade and the interior Osiride statues, Great Temple, Abu Simbel.

or blue close-fitting uniforms, some with white trousers. None of these officers appear in the Bankes'

PM, 100

Black, red, and blue ink, over pencil. Paper folded and hole along the fold, stained.

59.2 x 88.3 cm.

A fine, detailed section (looking N-S) of the facade of the Great Temple including an entire seated colossus, the upper area of the facade with its frieze, and the central relief of Re Harakhti. The measurements and notes, by Bankes, are in red ink, with a small part in blue ink, over black ink drawings. The section continues into the interior of the Great Hall and shows the measurements of the entrance and of the colossal Osiride figures, two of which are shown.

XI. A. 106

A view of the temples of Abu Simbel showing the presence of Bankes' party.

PM, 95

Pencil. Torn edges, some repaired with adhesive tape. A fold about 6" from the right edge.

41 x 67.5 cm.

A very fine and interesting, finished pencil view by Linant showing a vista of the two temples from a point on the river where one of the party's boats has been anchored. The Great Temple is visible behind the huge sand-drift that falls between the two temples. A large round tent has been erected right in front of the facade of the Small Temple, which, together with various niches and stelae on the rock face to its right, are clearly shown. On shore there are groups of figures walking across the sand-drift from the Small Temple to the Great Temple; others are by the river bank and seated under the shade of the trees there. Two tiny figures stand on the rock peak above the Small Temple. Four sailing vessels belonging to Bankes' party are shown in some detail with their crews and cabins. The latter vary, one appears to be a solid construction with flat roof and windows, two others have arched covers and the third a triangular pointed roof, probably tented rather than solid, no doubt of the kind which Beechey had prepared for Belzoni's journey of 1817.² The foreground boat, sails billowing, is moving south while the others lie anchored near the shore with sails furled. On the moving boat, a top-hatted figure, facing towards the temples, can just be seen.

Verso: Bankes has written in ink, 'The Two Temples of Abousumbol from a point on the river where I anchored one of the Boats'.

XI. A. 107

The heads of three captives, Great Hall, Great Temple, Abu Simbel.

PM, Miscellaneous

Watercolour.

drawings of excavation. This drawing also appears in Clayton 1984, 161, pl. XXX.

² 'Mr Beechey had the stern of the boat well covered with mats and close lined all round...' thereby excluding dust, wind and rain (although allowing in light). Belzoni 1822, 219.

31.5 x 45 cm.

A strongly-coloured fine watercolour drawing in deep, dense, tones showing the heads of three captives from different regions; two Africans and a man from Syria-Palestine or Libya. They are part of a group of conquered men held together by their hair in the fist of Ramesses II. Clutching the defeated enemy in this way is an archetypal Pharaonic pose so it cannot be certain that this image is from Abu Simbel. However, the three heads here appear to be those from the Great Hall, PM (38), the eastern wall, southern part. A photograph of this detail is given in Desroches-Noblecourt and Gerster 1968, pl. 16. These three heads are at left, lower group.

XI. A. 108

A view of the excavation work at the Great Temple, Abu Simbel.

PM, previously unnumbered

Ink and wash, watercolour. Buff flecked paper which has been folded and probably contains added sections.

54 x 82.5 cm

A very fine finished view in tones of sepia, brown and grey, showing men at work excavating the legs of the southernmost colossal statue on the facade. The painting has been glued on to a mount so that the verso is not accessible, and there is no title or number on the recto. The style of the view, in particular the fine figure drawing indicate that the artist is Beechey.

The Nubians are working with boards(?) attached to ropes which are pulled by a group of men to draw away the sand. Others are kneeling with their backs to the artist so it is not possible to see what they are doing. A single figure in Turkish dress wearing a turban and loose trousers stands overseeing the proceedings. One of the working figures might be European: he is shown differently dressed, wearing a vest and perhaps a toque, not a skullcap like the others, and he has pale skin.

There are a number of differences between this view and that of the smaller watercolour showing excavation work made by Linant (16.8 x 23 cm.) and now in the Searight Collection, Victoria and Albert Museum. Linant's view shows a different stage of excavation; the men are concentrating on opening up the entrance to the temple and the area in front of the legs is covered by sand. There are eight overseers and they are differently dressed to Beechey's figure, apparently wearing red or blue striped uniforms with trousers and a red cap. The Nubian workers are carrying away the sand in sacks while those nearer the entrance hold aloft picks or mattocks. See XI. A. 102 and note 22.

A further rough view of the facade by Beechey is on the verso of Qasr Ibrim, X. F. 33, and a sketch of a colossus on the verso of his Gebel Adda, XII. A. 21.

Great Temple
Battle of Qadesh

XI. A. 109

The Egyptian camp.

PM Omitted

Pencil, ink and watercolour. Folded lengthways and rolled. Stained, and edges torn.

59 x 86 cm.

A large, unfinished drawing; partly only roughly sketched in pencil, partly inked over with a finished outline, and partly coloured. The ink is mainly sepia, although a little black was also used. It appears to be by Ricci since it bears his annotations as to colours, although it also has a scale and some rough annotations by Bankes.

The drawing shows the camp scene and the register below it of soldiers in chariots and on foot. A great deal of detail is shown; for example on the wounded soldier having his leg treated, the striped bandage being wound around his calf is painted in. Details such as this evidently appear in the paint only, and are no longer visible on the surface. The same soldier is shown wearing a yellow dress with broad shoulder straps. Similarly the groom's costume, not visible in the photograph of CEDAE (Desroches Noblecourt et al. 1971) pl. XI, is shown in great detail. Three individual shields have also had their coloured patterns (representing animal skins) painted in.

When the coloured plates by Rosellini (CEDAE, pls. XV, XIII, IX, and XXIII) are compared to this drawing, it can be seen that Ricci shows the details of the soldiers' dress in the same way; with wide shoulder-straps, stripes, a dotted pattern, and elaborately draped and tied. However, compared to the colours shown by Rosellini and by Linant (XI. A. 11) for this wall, which are exceptionally bright and strong, these colours are much more muted and restricted, using only tones of yellow and red, black and grey. The scene is shown in CEDAE, pl. 5.

XI. A. 110

The king charges at the enemy.

PM Omitted

Pencil, ink. Folded lengthways about 14.5 cm from the right side, and left side torn.

27.5 x 75.5 cm.

A rough, partly unfinished pencil drawing showing the king in his chariot charging at enemies who are falling below his chariot. The figure of the king and his chariot and some other surrounding details are finely overdrawn in black ink. This area is at the top left of the wall; the king is charging towards the fortress of Qadesh. Compared with CEDAE, pls. XXX and IV, no additional details are shown, and, with the exception of the direction of a single horse's head, this drawing is very accurate.

Verso: The folded part shows a very rough pencil sketch of a landscape.

XI. A. 111

The Fortress of Qadesh.

PM Omitted

Pencil, ink.

43 x 58.5 cm.

An unfinished pencil drawing, mainly inked in black. The fortress and the registers of battle around it are shown. At top left is written '14 14 here[?]' and '3' presumably all relating to the position of the drawing. A few of the hieroglyphs are drawn, and the appearance of 'labelling' hieroglyphs on the scene is shown. The hieroglyph sign showing a horse has been picked out, presumably because the artist found it unusual. Bottom left, a 'door' is marked, and over a figure of a rider on a horse, is 'mouth open' (referring to the horse). All the pencil annotations are by Bankes, and as the figures and horses are perhaps not quite so fluently inked as those of XI. A. 10, it is possibly by him.

XI. A. 112

A large section of the wall relief of the Battle of Qadesh.

PM Omitted

Ink over pencil.

70 x 104.5 cm.

This very neat, large, grey ink over pencil drawing shows a large portion of the wall; the area drawn is most of the left side from top to bottom, including the phalanx of infantry and also the fortress of Qadesh and surrounding area. Some additional compartments have been outlined but not filled in. There are no annotations. Although it is incomplete, the sections drawn are highly finished in grey ink, with a great deal of detail shown. There is very little pencil underdrawing visible and it may have been copied from the other sketches; perhaps traced. On this version the open-mouthed horse noted on drawing XI. A. 111 is correctly drawn, so perhaps Bankes' annotations on XI. A. 111 were simply checking the drawing. The king's cartouche is filled in, the figures all have neatly drawn eyes, and the same hieroglyphs are shown as in the other drawings. The infantry phalanx have long hair and their cheeks are dotted to show stubble, an interesting detail if correct, which does not seem to appear elsewhere. This fine grey ink version is likely to be by Ricci.

XI. A. 113

Chariot battle scene.

PM Omitted

Pencil, ink.

42.5 x 58.5 cm.

Various rough ink sketches of individual scenes including the rough sketch, partially inked in black, of the chariot battle from the bottom right corner of the wall. Part of the register of hieroglyphs below the scene is roughly drawn and partially neatly inked in dark grey or black. There is a single pencil annotation by Bankes on one sketch, 'under [... ...?]'

Verso: two small pencil sketches, annotated by Bankes, 'middle of room'. One shows the king's waiting chariot from the bottom register with its standard(or shade) and plumed horses.

XI. A. 114

The king charges at the enemy.

PM Omitted

Pencil, ink. The paper has been deliberately cut around the drawing, perhaps in order to assemble the scenes.

32.2 x 35 cm.

The whole relief of the upper left corner is shown here, sketched in pencil and all overdrawn in black ink. The king's cartouche is shown, very finely drawn. More of the scene is shown than in XI. A. 110; it includes additional reliefs above and below. Although they are the same size and very similar, on close examination the two versions of the king and chariot are not identical.

XI. A. 115

The phalanx of infantry.

PM Omitted

Pencil and ink.

46 x 32.3 cm.

An unfinished pencil sketch of the reliefs on the bottom left hand corner of the wall; the section showing the phalanx of infantry and some of the horses and chariots have been finely inked in black. Above the sketch is a rough pencil diagram, annotated by Bankes, showing the compartments of relief on the wall with some measurements, a black dot marked '3) bolt hole', and also the position of 'a line of hieroglyphs'. The scale of the drawing is slightly larger than that of XI. A. 112, and the style is not identical, particularly noticeable in the depiction of the individual faces of the infantry, so that this version could perhaps be by Bankes.

XI. A. 116**The scenes from the top right corner of the wall.**

PM Omitted

Pencil and ink.

42.5 x 58.5 cm.

An unfinished pencil sketch, partially finely inked. Several scenes from the upper right of the wall, sketched in pencil and finely inked over; part in grey and part in black. Roughly annotated by Bankes where there are 'hieroglyphs'. The king's cartouches are finely drawn.

XI. A. 117**Details from Abu Simbel.**

PM Omitted

Pencil. The upper left quarter of the sheet is cut off.

20.5 x 20.2 cm

A scrap of paper containing various small rough pencil sketches and copies of inscriptions, annotated by Bankes, and probably drawn by him. One sketch shows the fortress of Qadesh, and below it is written 'Ipsambul - Gt Temple'. Above it, sideways on, is a five-line Greek/Coptic(?) inscription.

Verso: various Greek/Coptic(?) inscriptions roughly copied and marked 'on legs of statue'. Also, details of two soldiers, their dress shown, and the colours noted.

The Small Temple**XI B. 1****Reliefs and inscriptions from the entrance to the Pillared Hall, Small Temple, Abu Simbel.**

PM, 113 (11)

Black ink over pencil; stained.

29.5 x 44.7 cm.

Partly finished, ink over pencil drawing of the relief scene and hieroglyphic inscription from the south thickness of the entrance door of the temple. The king offers lotus and papyrus to the goddess Hathor (Desroches-Noblecourt and Kuentz 1968, II, pls. XXIV, XXV, I, 29-30). The vertical text gives the titles of Ramesses II and Nefertari.

The drawing is annotated with some measurements and the note 'yellow' in Bankes' hand; however it appears likely to be by Ricci or Beechey.

XI. B. 2**Reliefs from the Pillared Hall, Small Temple, Abu Simbel.**

PM, 113 (16), (17); 114 (18)

Ink and watercolour over pencil; stained.

28.2 x 52.4 cm.

A fine watercolour drawing in yellow, red, and black, with some details of collars and bracelets in blue-green; probably by Ricci. It is of the relief scenes from the south wall of the Pillared Hall. Left: the king holding the emblem of the *sed* festival receives the *menat* collar from Hathor (Desroches-Noblecourt and Kuentz 1968, II pls. XXXIX, XL). Middle: the king is crowned by Seth and Horus (Desroches-Noblecourt and Kuentz 1968, II, pls. XLI, XLII). Right: Queen Nefertari presents a sistrum and papyrus to the goddess Anukis (Desroches-Noblecourt and Kuentz 1968, II, pls. XLIII, XLIV). See also Desroches-Noblecourt and Kuentz 1968, I, 57-59.

XI. B. 3**Details from reliefs of the Pillared Hall, Small Temple, Abu Simbel.**

PM, 113 (17); 114 (18)

Pencil.

25 x 21 cm.

Two fine outline details drawn in pencil. At left the head of Seth and at right the head of Anukis; probably from the scenes shown in X. B. 2. Title by Bankes 'Ipsombel, small temple'.

XI. B. 4**Relief from the Vestibule, Small Temple, Abu Simbel.**

PM, gives 115 (30), however PM have transposed the positions of scenes at (30) and (34), and this should read (34).

Ink and watercolour over pencil.

29.4 x 25.4 cm.

A fine, finished, watercolour of the relief scene by Ricci, showing the king and queen presenting flowers and the queen holding a sistrum before the goddess Tawosret (Desroches-Noblecourt and Kuentz 1968, II, pls. CVII - CVIX; I, 93-96). Ricci has written down the left side in pencil, '3 abuxumbul - piccolo tempio - prima camera later sinis - Intaglio'.

XI. B. 5**Relief scenes from the Vestibule and Sanctuary, Small Temple, Abu Simbel.**

PM, 116 (32), (39)

Black ink over pencil; stained.

29.5 x 44.7 cm.

A fine, black and red ink over pencil drawing in which the hieroglyphs are very finely drawn, some with double lines. From the quality of drawing, perhaps by Beechey rather than Ricci.

Left: the decoration of the door in the south wall (Desroches-Noblecourt and Kuentz 1968, II, pls. CII, CIII; I, 96). Nefertari offers flowers to the Hathor cow, who is shown on a boat in a papyrus swamp. The drawing shows parts of the vertical text which are now missing from the door jambs; the large cartouche at left was that of Ramesses II, beloved of Amun. At left of the drawing is a black circle within a square, which, on the drawings, usually represents part of the door closure, something Bankes always seems to have investigated. Some measurements are given.

Right: the scene from the south wall of the Sanctuary. Queen Nefertari holds the sistrum and censers before the seated goddesses Mut and Hathor (Desroches-Noblecourt and Kuentz 1968, II, pls. CXIX, CXX; I, 102). Adjoining the right of the scene is a section from the end wall of the Sanctuary containing a statue of Ramesses II standing before the Hathor cow who emerges from her cavern.

XI. B. 6**Relief scene from the Vestibule, Small Temple, Abu Simbel.**

PM gives 116 (34), however PM has transposed (34) and (30), and this should read (30).

Ink, watercolour and pencil; stained.

29.4 x 44.7 cm.

A fine watercolour drawing, probably by Ricci, from the south part of the east wall of the Vestibule. Queen Nefertari is crowned by Hathor and Isis (Desroches-Noblecourt and Kuentz 1968, II, pls. C, CI; I, 85-87). Below the drawing is a faint, illegible note by Bankes, apparently about the colours. The drawing occupies the left side of the sheet only. There are some measurements at the right of the drawing.

Desroches-Noblecourt and Kuentz 1968, notes that this is a unique scene of its genre which usually shows the coronation of a king or a female sovereign but here is accorded to the sovereign's wife, proving the high position that the queen held. 'C'est le panneau essentiel qui confirme la qualité divine conférée à la reine, *sortant* de son sanctuaire comme la déesse résidente. Elle est bien la maîtresse des lieux'.

Verso: Bankes' title in black ink, 'small temple Abousumbul'.

XI. B. 7**Scene from the Sanctuary, Small Temple, Abu Simbel.**

PM, 117 (41)

Black ink over pencil; stained.

29.4 x 44.7 cm.

A very fine, black ink over pencil drawing, perhaps by Beechey rather than Ricci, of a scene from the Sanctuary, showing the king offering flowers to the Hathor-cow who is emerging from her cavern with the figure of the king before her (Desroches-Noblecourt and Kuentz 1968, II, pls. CXXIII, CXXIV). The surrounding vertical columns of text, now with some small areas missing, were entire when the drawing was made. However, the artist has not drawn in the vertical text on the Hathor-headed columns. The drawing occupies the left part of the sheet only.

XI. B. 8

Scene from the Sanctuary, Small Temple, Abu Simbel.

PM, 116 (40)

Black ink over pencil, staining.

25 x 21 cm.

A fine, black ink drawing of the scene from the north wall of the Sanctuary. Ramesses II offers a libation and censers before the deified figure of Ramesses II and Queen Nefertari (Desroches-Noblecourt and Kuentz 1968, II, pls. CXXI, CXXII; I, 104-5).

XI. B. 9

Faint sketch of a scene.

PM, Omitted

Pencil. Staining; a tear to the right edge.

31.6 x 20 cm.

A faint, rough sketch showing what appears to be part of the decoration of a pillar, a cartouche decoration to the underside of the architrave, and part of the scene on the wall beyond. On the wall, a standing figure holds out an arm towards a seated, bearded figure. On the pillar is a tall standing figure wearing a crown.

XI. B. 10

A facade statue from the Small Temple, Abu Simbel.

PM, 113

Pencil, staining.

29.6 x 20.8 cm.

A rough, bold sketch of a colossal female figure from one of the facade niches; the two smaller statues at its feet are indicated. It is a vigorous artistic sketch using shading which emphasises the contours of the figure rather than being a careful epigrapher's outline drawing; this probably indicates Becchey, or possibly Bankes, as the artist.

This is presumably the figure of Queen Nefertari from the north side of the facade, since the other figure of the queen is more mutilated and has lost its face. At her feet are two princesses (Desroches-Noblecourt and Kuentz 1968, II, pls. XVI-XIX).

XI. B. 11-16

Studies of prince and princess statues from the facade, Small Temple, Abu Simbel.

PM, 113

Black ink over pencil. Three separate folded sheets.

25.1 x 41.8 cm (each).

The statues are finely drawn in black ink, probably by Bankes who has annotated them. There is considerable detail shown on the figures including the draping of the garments, the faces, and the objects held, all of which details, as can be seen in the photographic plates (in Desroches-Noblecourt and Kuentz 1968, individual references below) have now considerably deteriorated.

XI. B. 11: Left: the figure is marked '7th' and appears to be that of Prince Amonherkhepshef. Right: the prince Raherwenemef. (II, pl. XV)

XI. B. 12 (Verso of XI. B. 11): Top right: in ink, 'No 5' (referring to the 5th colossal statue from the left). Left: the figure of the princess Meretamun. Right: the princess Henettawy. (II, pl. XIX)

XI. B. 13: Left: marked '1st', the figure of the prince Meryatum. Right: marked '2nd', the prince Meryre. Centre: the profile of the head of one of the princes. (II, pl. XII). Top left, Bankes has written in pencil 'red' and below the drawing in ink, 'smaller temple Ipsombel, pair of [Greek word here] accompanying the tallest of the colossal figures - the numbers 1. 2 3 &c follow from this'.

XI. B. 14 (Verso of XI. B. 13): Left: marked '1st' in pencil so probably Prince Meryatum (II, pl. XII or pl. XX). Right: marked 'No 6' in ink so probably Prince Meryre (if No 6 refers to the 6th statue, II, pl. XX).

XI. B. 15: Two princes, unidentified but with the statues still apparently in good condition.

XI. B. 16 (Verso of XI. B. 15): Marked in ink, 'No 2' at top right (referring to the second colossal statue from the left) the upper parts of two princesses, presumably Princess Henettawy and Princess Meryatum (II, pl. XIII).

XI. B. 17, 18

Details of the Small Temple, Abu Simbel.

PM, Omitted

Black ink and pencil, sheet folded.

30.1 x 42 cm.

XI. B. 17: Bankes' title in pencil, 'steps of small temple' for a rough measured sketch plan detail of steps. At left, very rough, measured pencil sketches (of legs of colossal figures?).

Verso, XI. B. 18: measured, ink over pencil, rough sketch of part of the facade, including the door and statues.

XI. B. 19, 20

Details from the facade, Small Temple, Abu Simbel.

PM, Omitted

Black ink and pencil, sheet folded.

25 x 41.8 cm.

XI. B. 19: Three rough pencil sketches by Bankes: a measured plan of a stela(?), a measured cross annotated as to height and depth, a measured groundplan(?) of (part of the facade niches?).

XI. B. 20 (Verso of XI. B. 19): A measured ink sketch of the profile of the facade. Rough ink sketches of the twelve figures of princes and princesses, measurements in pencil.

XI. B. 21, 22

Details from the facade, Small Temple, Abu Simbel.

PM, Omitted

Ink and pencil, sheet folded, staining.

30.1 x 42.3 cm.

XI. B. 21: Very rough, pencil, measured sketch plan of the niches and figures of the facade. Bankes' title, 'Ipsombol - small temple'.

XI. B. 22 (Verso of XI. B. 21): Very rough measured sketches of male and female statues. Apparently all by Bankes.

XI. B. 23, 24

Details from the facade, Small Temple, Abu Simbel.

PM, Omitted

Ink and pencil, sheet folded, staining.

30.1 x 42.3 cm.

XI. B. 23: Very rough, pencil, measured plans of the three northern(?) niches.

XI. B. 24 (Verso of XI. B. 23): Very rough measured details of the southern three niches and the doorway of the facade.

XI. B. 25

Measured details, Small Temple, Abu Simbel.

PM, Omitted

Black ink, sheet folded.

25 x 41.7 cm.

Measured ink plans, annotated by Bankes. Left: title, 'small temple Ipsombel' and 'section of sekos [Sanctuary] & 2d Chamber'. Between the two chambers Bankes notes 'no sign of any hinge to this door'. Right (drawn the other way up): title, 'small temple Ipsombel - Section - outer doorway'; the measured section as described.

Verso: Left: title, 'measures of the crowning of the Lady' (presumably the scene of the coronation of Nefertari shown in XI. B. 6); a sketch showing the measurements of the scene. Right (drawn sideways on): 'some measures of the picture of the Bull in boat', measured details of one of the scenes showing the Hathor cow on her boat in the papyrus swamp.

XI. B. 26

Details from the Small Temple, Abu Simbel.

PM, Omitted

Black ink and pencil, staining.

25 x 21 cm.

Bankes' title in ink, 'Ipsombel lesser[?] temple - side door - L hand entry - as seen in the 2d chamber - & section of the same'; two measured ink plans by Bankes. An added pencil detail; the hieroglyphs giving the name of Queen Nefertari.

Verso: some rough measured details in pencil. Also a measured ink sketch of the 'plateband - pronaos' of what Bankes marks 'side aisle' and 'nave'.

XI. B. 27

The Hathor-cow statue, Sanctuary, Small Temple, Abu Simbel.

PM, 117 (41)

Ink and pencil.

21 x 25 cm.

A rough measured sketch plan, probably by Bankes or Beechey, of the niche from the end wall of the Sanctuary showing the Hathor cow-statue flanked by two Hathor-headed pillars. Bankes' black ink title, 'sekos - small temple - Ipsombul'. Also, some measured details of the same.

Verso: in pencil, a measured section of the same niche and statue.

XI. B. 28

A groundplan of the interior, Small Temple, Abu Simbel.

PM, 111

Black ink, sheet folded.

30.1 x 42.2 cm.

A neat, black ink, measured groundplan of the interior of the Small Temple, Abu Simbel apparently by Bankes.

Verso: in pencil, apparently in Ricci's hand, 'Aboulhsambul small temple'. (Ricci did not normally spell Abu Simbel this way but similar spellings are found on XI. B. 29, and XI. B. 30, also by him; see below.)

XI. B. 29

Two Hathor columns and texts from the Pillared Hall, Small Temple, Abu Simbel.

PM, 114-15

Ink and wash with watercolour touches. The sheet was previously folded.

30.1 x 42.3 cm.

A part-watercolour with ink and wash drawing by Ricci showing a Hathor-headed column and hieroglyphic texts from the columns and architraves of the Pillared Hall. There are touches of red and blue watercolour on the head. This is the first column from the east of the south side of the wall (Desroches-Noblecourt and Kuentz 1968, II, pls. LIX-LXI) and also the middle column, which is shown here without its Hathor-head but with its text. (The third column is shown on XI. B. 30.)

Verso: title by Ricci in pencil '1. abulsumbul[?] - piccolo tempio - portico sinistro - intaglio'.

XI. B. 30

Text on a Hathor-headed column and architrave from the Pillared Hall, Small Temple, Abu Simbel.

PM, 114-15

Ink; the paper is folded.

30.1 x 42.3 cm.

This drawing, also by Ricci, is a continuation of his drawing XI. B. 29 of the columns and architraves on the south side of the Pillared Hall. The Hathor-head of the column is not drawn but the full text on the column and architrave are shown.

Verso: title, '2. aboulxumbul - piccolo tempio - continuazione del portico sin - Intaglio'.

XI. B. 31

A view of the interior of the Pillared Hall, Small Temple, Abu Simbel.

PM, 113

Pencil.

21 x 32.2 cm.

A fine, rather faint pencil drawing by Linant, of a view through the interior of the Pillared Hall towards the Sanctuary. The reliefs on the columns are lightly sketched as is the Hathor cow statue which can be seen through the door at the end of the axis of the temple.

Verso: in Linant's hand, 'N° 11'.

XI. B. 32

A view of the interior of the Pillared Hall, Small Temple, Abu Simbel.

PM, 113

WM 1809

Pencil, paper folded.

31.3 x 39.8 cm

A rather rough pencil drawing of the interior of the Pillared Hall, by Bankes, and although the watermark of 1809 does not guarantee an early date, most likely to have been made on his first journey in 1815. The view looks down and across the Pillared Hall and through to the Sanctuary from a point slightly south of the entrance. This is probably the preliminary draft for XI. B. 33.

Verso: the groundplan of the temple. This appears to be an imprint made by the drawing having been next to the dark wash groundplan of XII. A. 1.

XI. B. 33

The interior of the Small Temple, Abu Simbel, and a groundplan and measurements.

PM, 113

Ink and watercolour. Rough beige paper.

40 x 49.1 cm.

One of the series of formal plans and views made by Bankes in 1815. An elaborately composed, finished drawing of a view of the interior of the Pillared Hall, apparently the finished version of XI. B. 32. The groundplan and measurements are shown in a *trompe l'oeil* manner. They purport to be written on a separate rolled sheet which unfurls over and slightly obscures the upper area of the drawing of the interior. The view of the interior illustrates the decoration of the Hall in some detail although the figures are highly Europeanised in appearance. The hieroglyphs are indicated in ink wash in a schematic fashion, but not properly drawn. Four sitting figures are shown seated at right.

The title is 'Plan, and View of the Interior of the GROTTTO of the six Colofsuses at Ybsambal'. All the measurements are given in a small stylised script resembling print. The plan is finely drawn and includes the outlines of the feet of the colossi and the position of the temple in relation to the Nile.

Verso: a rough, unfinished pencil sketch which appears to show a headless colossus with one arm against the chest and the other hanging down, set against a heavy square pier; probably not from Abu Simbel but perhaps from Gerf Hussein.

XI. B. 34

A hypothetical reconstruction drawn in 1815 of the facade of the Great Temple, Abu Simbel.

PM, Omitted.

Ink and pencil. The paper has been folded and sealed with red sealing wax to create a sleeve (perhaps for storing small drawings). Badly stained.

24.7 x 22.4 cm. (measurement of sleeve).

A rough ink sketch by Bankes of a view of the facade in 1815 showing, above the level of the sand, only the chest of the southernmost and the crowns of the other three colossi. Below the sand level Bankes has imaginatively added a doorway roughly in pencil at the centre (correct) and the colossi as standing figures below the sand (incorrect). The Nile can be seen at left and the viewpoint is similar to the two other views he made in 1815; XI. A. 97 and 101. Because the figures are standing, PM has included it here assuming it to be a view of the Small Temple.

Verso: a rough but interesting pencil sketch view of both temples as seen from the river in 1815. Also, a good small ink sketch of an interior with three Osiride colossal figures each side of an aisle. This is not the interior of the Great Temple, Abu Simbel which contains four figures on each side behind which are walls containing relief scenes. It appears to be the interior of the Great Hall of Gerf Hussein which has three colossal Osiride figures and niches, as seen here, on the wall beyond.

XI. B. 35**The colossi and texts of the Small Temple, Abu Simbel.**

PM, 113; 117 (10)

Ink, wash and pencil. An extra piece of paper has been affixed to the right of the sheet to give the width. Badly stained.

31.9 x 53.4 cm. (total)

An unfinished but fine, ink and wash drawing showing the colossal figures and the hieroglyphic text on the facade. The reliefs and hieroglyphs around the entrance door are shown in exceptionally fine detail. The pencil shading above the entrance represents the protruding section of natural rock on the cliff face. From the fine quality of the drawing and the elegant hieroglyphic detail the artist is probably Beechey. Some rough trial pencil details appear below the drawings in pencil, and at right is a faint pencil drawing of the rectangular rock stela to the right of the facade (that of Ani, see XI. B. 36 and XI. C. 2). Top left, in faint pencil in Bankes' hand, 'there are 40 monkeys on frieze - great temple'.

Verso: Bankes' title in black ink, 'small temple - Abousumbol'.

XI. B. 36**A view of the facade of the Small Temple, Abu Simbel.**

PM, 111; 117 (10)

Watercolour on blue paper.

40 x 45.4 cm.

A fine watercolour on blue paper in Bankes' typical style and probably from 1815. The facade of the Small Temple is shown in considerable detail, including the reliefs and the hieroglyphic decoration, although these are not entirely accurately rendered. The configuration of the rock face into which the temple is cut and the rectangular stela of Ani to the right of the facade are shown. There is a figure in blue standing in the entrance door. The proximity of the Nile to the temple is shown, as is the thick vegetation growing between the temple and the river. On the river is a boat with a tented cabin.

Verso: Bankes' title in black ink 'small temple - Abousumbol'.

XI. B. 37**Scene from the Pillared Hall, Small Temple, Abu Simbel.**

PM, 114 (19)

Watercolour and pencil. Foxing.

29.2 x 19.2 cm.

A fine, finished, watercolour drawing by Ricci. Title, written sideways along the right edge of the paper, '2. piccolo tempio di abuxumbul - parte sinistra della prima camera. intaglio - continuazione del N° .1.'.

The scene, from the south side of the Pillared Hall, shows the king offering *ma'at* to Amun (Desroches-Noblecourt and Kuentz 1968, II, pls. XLV, XLVI).

XI. B. 38

The queen holding a sistrum.

PM, 115, pillar IV

Red ink and pencil.

27.5 x 20.3 cm

A fine red ink outline drawing of the queen holding a sistrum, by Linant. The drawing has pencil annotations by him as to the colours. Along the right and sideways on, Linant has written, 'Vue de Seboa' (i.e. a view of Wadi es Seboa). However, this drawing is a detail and not a view and does appear to conform exactly to the figure of the queen as described by PM and as shown in Desroches-Noblecourt and Kuentz 1968, II, pls. LXXV, VI).

Verso: in Linant's hand in pencil, 'No 17'.

Rock stelae

XI. C. 1

The rock-stela of Paser at Abu Simbel.

PM, 117 (1)

Ink and wash over pencil on blue paper.

16.8 x 10.3 cm.

A small, ink and wash drawing, probably by Bankes in 1815 and the drawing referred to in XI. A. 82, showing a view of the figure of Paser in his niche. According to PM, Paser was Viceroy of Kush under Ramesses II. PM (1951) described the niche as under water, presumably from the water levels caused by the old Aswan dam.

XI. C. 2

Rock-stela of Ani at Abu Simbel.

PM, 117 (10)

Pencil. Bottom left corner torn off; stained.

25.1 x 16.2 cm.

A rough pencil sketch of the rectangular stela just north-east of the Small Temple, with details repeated below. Apparently by Bankes who has written 'little temple SW by S' down the right side of the paper.

The stela also appears in the view XI. B. 36.

XI. C. 3, 4

Rock stelae and texts from the facade, Small Temple, Abu Simbel.

PM, 117 (7); 113 (7), (8)

Pencil. The paper is folded.

25.1 x 42 cm.

XI. C. 3: a sketch of the rock-stela just north east of the small temple. The curved-top stela shows Ramesses II seated on his throne between two fan bearers.

Verso, XI. C. 4: hieroglyphic texts to the scene on the lintel of the facade doorway, Small Temple, Abu Simbel (see XI. B. 35).

GEBEL ADDA , GEBEL EL SHAMS

and

ABAHUDA TEMPLE

XII. A. 1

Reliefs and inscriptions from Gebel el Shams and a groundplan of the Small Temple, Abu Simbel.

PM, 122 (5); 111

WM 1809

Ink and wash. Slight stains.

31.9 x 19.8 cm.

Various notes and drawings of the south niche of Paser made by Bankes in 1815, judging by the style, watermark, and spelling of 'Ypsombol'. Also a groundplan of the Small Temple, Abu Simbel. Top: an outline drawing of the deceased (Paser) kneeling in prayer to Anukis and all the gods of Nubia (only the figure of Paser is shown here). Upper middle: a horizontal hieroglyphic text, the beginning of the rock text of Katha, Governor of the Countries of Wawat (Lower Nubia), the text situated south of the niche of Paser. Lower middle: Bankes' description of the niche of Paser:

'In the face of a rock a little above the ruined town of Mashakeit, close to the river but at a considerable height is a small open Grotto like a cabinet with a single figure seated in it of the full natural proportion: on the back wall of this little cabinet is sculptured with little or no relief the crouching figure given above, it is on the right hand of the sitting statue, as turning towards it, & there is a corresponding figure in the same attitude on the left hand. The statue itself is quite defaced, but probably resembled that which sits in a very similar grotto at Ypsombol (which is at no great distance) very near to this are some sculptured tablets & hieroglyphic writing upon the face of the same rock, of the latter I have given a

specimen which is on the original exceedingly well cut & all in one line'.

Bottom; A measured ink and wash groundplan of 'the Grotto of the six colossuses at Ypsombol', i.e. the Small Temple, Abu Simbel, which of course was the only temple there which was open at that time. Only Champollion 1844 is cited by PM for the figure of Paser; this contains a brief description and text, but no reliefs.

XII. A. 2

Reliefs from the shrine of Paser at Gebel el Shams.

PM, 122 (4)

Ink over pencil.

25 x 21 cm.

A fine, ink outline drawing, probably by Ricci, of a relief scene. Fragments of two registers of offering bearers approach the figure of the deceased who is seated before a table loaded with loaves and wearing an unguent cone. In the upper register is part of a bull or ox, and in the lower the remains of four figures, one carrying a bird. For this relief PM cites only this drawing.

XII. A. 3, 4

Relief scene and plan from the shrine of Paser at Gebel el Shams.

PM, 122 (6)

Ink over pencil; sheet folded lengthways with XII. A. 4 on the verso of XII. A. 3.

30.1 x 42.4 cm.

XII. A. 3: A grey ink over pencil drawing, probably by Ricci, of two priests offering to the deceased at table. Bankes' title, top left, 'Grotto, Massakeet'. It includes part of the text before the priests.

XII. A. 4: Title as above. A groundplan of the niche, measured and annotated by Bankes, and two small measured details.

XII. A. 5, 6

The shrine of Paser at Gebel el Shams.

PM, 122 (6), (7), (8)

Ink over pencil; sheet folded lengthways, slight stains. All the drawings are on one side of the sheet and the side marked XII. A. 6 is blank.

30.2 x 42.2 cm.

The two figures of the deceased (7) and (8), wearing an elaborate kilt and unguent cone, kneeling at each side of a statue of a god (not shown here), facing towards it. Vertical lines for columns of text (not shown

here) are drawn behind the figures. Also a detail of the remains of three standing figures (6). Probably by Ricci but annotated by Bankes, 'kneeling figure 2 2 high'.

XII. A. 7

Details of a doorway and a groundplan.

PM, Omitted

Pencil; staining.

30.1 x 21.2 cm.

According to the PM Manuscript List these are 'unidentified rough measurements' and not from Gebel el Shams. Various measured pencil architectural details, drawn and annotated by Bankes. The elevation and the profile of the top left corner of a doorway, with a note '51 snakes' (the uraei). Also, a measured groundplan not apparently corresponding to the shrine but annotated; 'Faras[?] ESE - is upon the highest point rather[?] E quarter of town - WSW of the masonry[?]'. Bankes does note 'the upright as well as the architrave of the little doorway' at Gebel Adda (Album, above), but this one may be from Faras.

XII. A. 8

Rock-stela and texts of Hor, south of the shrine of Paser at Gebel el Shams.

PM, 122

Ink over pencil, staining.

12.5 x 20.1 cm.

A measured black ink drawing by Ricci of the rock-stela of Hor, the Deputy of Wawat. Ricci has written the title, 'Masciachetta - tavoletta incavata'. Hor is shown kneeling, arms raised in adoration before the seated figure of Anukis. Behind Hor is a standing figure (his son?). Part of the hieroglyphic text is shown. The stela is north of the shrine of Paser and probably from the time of Horemheb.

Verso: another small measured sketch plan, also by Ricci.

XII. A. 9

The stela of Paser dedicated to Ay, at Gebel el Shams.

PM, 122

Pencil.

19.1 x 27.6 cm.

A small-scale pencil drawing by Linant showing two registers of reliefs. The text is not drawn. Upper: the standing figure of Ay before an offering table facing a line of seated deities. Lower: Paser kneeling before a

line of seated deities, the front section of which is damaged. Lepsius 1849, III, 114, g, h, show both the reliefs and the texts. Below, the other way up, Linant's title in pencil, 'grotte de massaquette'.

Verso: in pencil in Linant's hand, 'N° 26'.

XII. A. 10, 11

Reliefs and doorway decoration from Abahuda temple.

PM, 121 (4), (5)

Ink over pencil, stained. The two sheets fit together to show the entire relief.

32.3 x 23.1 and 30.1 x 9.9 cm.

An ink over pencil drawing by Ricci of the relief decoration and hieroglyphic texts from the Hall of the temple. Left: the decoration of the doorway with royal titles on the lintel and jambs. Right: the upper part of a relief with pencil hatching to show the lower half was missing or damaged (although Lepsius shows all of it). The king is shown between Seth and Horus. He is facing Horus who holds out to him the *ankh* sign. The left sheet is annotated by Ricci, 'Ade [i.e. Adda] - 1. ade - porta lateral sinist. bass. riliev.' and some measurements are given. The right sheet is annotated by him, '2. continuazione del N°1. ade'. Lepsius 1849, III, 122 c and a, both show more of the relief and text.

XII. A. 12

Relief scene and inscriptions from the Hall of Abahuda Temple.

PM, 121 (2)

Ink over pencil, stained.

32 x 23.2 cm.

A drawing by Ricci in the same series as XII. A. 10 and 11 of reliefs and texts from the Hall of the temple. The scene shows Anukis suckling the young king before Khnum. Ricci has annotated the drawing below as 'Ade. lateral sin. Inter. basso rilievo' and shown the damaged areas of text with pencil hatching. Lepsius 1849, III, 122, b, shows more of the text. In the drawing Ricci shows the young king as holding an *ankh* sign, unlike Lepsius.

XII. A. 13

Detail from relief scene from Abahuda Temple.

PM, gives 121 (10) but this is not certain.

Ink over pencil.

25 x 21.1 cm.

A grey ink over pencil drawing of a detail from a relief showing a 'Nile god' carrying an offering tray and accompanied by a calf. Possibly by Ricci, or else by Bankes whose title in ink, top left, 'Addé. In the Cella one side of the door.' Bankes describes this detail in the Album, II, 116 (see above) but its position is not made clear although it may be from the 'inner chamber'. PM states that this detail is probably from the sanctuary; however Bankes generally refers to the sanctuary as the sekos and the cella may perhaps refer to the main body of the temple, i.e. the Hall. He also refers to a sekos of this temple in XII. A. 19 (see below).

XII. A. 14

Architectural details of a Classical type.

PM, Omitted

WM 1807

Pencil, the sheet is folded widthways.

23.7 x 37.9 cm.

Pencil sketches of Classical architectural details, probably by Bankes, and showing an early watermark. Acanthus leaves are drawn singly and also in a group forming a pattern. Also some square beaded panels (from a door?). These details may be from the church at Bankes' 'Mashakeit', although no title is given. Presumably this sheet was included with the other drawings in this section.

XII. A. 15

Description and drawings of a fragment of a doorway from a church at 'Mashakeit' (Gebel Adda).

PM, Omitted

WM 1809

Ink and wash.

20 x 28.6 cm.

A description of 'Mashakeit' by Bankes; the watermark and style point to his first journey in 1815. The title is 'Fragment of a small Doorway at [blank left here]' and there is a drawing of the architrave fragment, a 'section of one of the imposts' in ink and wash, and a list of measurements.

Bankes describes 'Mashakeit' as being a ruined and deserted town 'said to have been abandoned owing to very rough treatment from the Arabs of the desert'. Even as he was standing there he heard the cries of the inhabitants of the village on the opposite bank which was being pillaged. He considered that 'Mashakeit' should have been protected in the past by 'the natural strength of its position & some appearance of walls.' It seemed to have been 'flourishing' in Christian times as it had 'the remains of a church with Granite columns. Only one element of Egyptian Architecture attests a remoter Antiquity, it is

the Architrave of a small doorway, remarkable for the delicacy of its execution but much more so for its design which seems to furnish one of the links betwixt the Architecture of Egypt & that of Greece, the inner frieze (which I have given on this sheet of the size of the original) being strictly Classical in all its details. I was fortunate in being able to determine the exact nature & place of this interesting morsel by discovering a part of the Imposts still standing erect & other fragments lying scattered about, corresponding both in the mouldings & the dimensions. So small a structure can have hardly stood alone & yet it is remarkable that I could not find a single wrought stone that I could ascribe to the same age besides excepting those that made part of it, the nearest works in the Egyptian Taste are in the Grotto of Addé... and a very small grotto & two sculptured tablets in the face of the rock...'

Verso: various pencil details including the complete upper part of a doorway, probably that described on the recto, apparently showing a reconstruction of the position of the fragment in the door-frame.

XII. A. 16

A view of the exterior of the rock temple of Abahuda.

PM, 121

Pencil; a page torn from a sketchbook.

20.4 x 26.7 cm.

A pencil drawing by Linant of a view showing the entrance door to the grotto cut into the rock face overlooking the river. Two figures are shown at right. Title, in pencil, by Linant, 'grotte addée'.

Verso: in pencil, in Linant's hand, 'N° 14'.

XII. A. 17, 18, 19

Plans and sections of Abahuda temple.

WM 1817 on folder.

PM, 121 (but XII. A. 19 omitted).

Ink and pencil, stained. Three folded sheets inside a thin folder of drawing quality paper which contains a slight tear. Some staining.

30.1 x 42.7, 30.2 x 42.4, 30.2 x 42.1 cm. Folder 34 x 43 cm.

XII. A. 17: Black ink over pencil plan, measured and annotated by Bankes, of a section of the temple from the entrance steps to the rear, and showing two of the internal columns. Also various sketches of details including the 'outer door' having a 'single hinge - R hand'. Marked in two places, 'Addé'.

Verso: various roughly sketched pencil details, including the steps up to the entrance, showing their change of direction. Also measurements between the columns, and the orientation of the grotto.

XII. A. 18: Black ink over pencil plan, measured and annotated by Bankes, of the elevation of the rear wall of the Hall of the temple. Steps lead up to the doorway to the Sanctuary which has an unadorned cornice. A small pit to the right of the doorway is measured. Also, three ink measured sketches of the columns including the pattern of their capitals. Marked, 'Addé'.

Verso: pencil sketches of Classical details from a frieze(?) and of a lozenge pattern marked with its colours, including 'chocolate' and 'yellow'.

XII. A. 19: Several rough pencil sketch groundplans of the chambers of the temple, measured and annotated by Bankes and marked 'Addé', including notes on the relief decoration. 'Four hawk-headed figures noted following on Ibis head with globe - a figure offering with vulture above.

Verso: Further rough pencil measured sketches including an elevation of the north side wall of the Sanctuary showing the small, arched wall-niche. Also a plan of one of the projecting ledges running along the side walls of the Hall.

The folder is marked 'ADDÉ'.

XII. A. 20

View, groundplan, and description of the interior of the temple of Abahuda.

PM, 121

WM 1809

Ink, wash and watercolour.

31.6 x 40 cm.

A formal watercolour plan, interior view, and description, similar to others in the series made by Bankes in 1815. The measured 'Groundplan of the Grotto' shows the two wall-niches of the sanctuary, and one large shaded square area in the Sanctuary and two small ones in the Hall representing pits. The interior view of the temple is in grey ink and wash, with the figure of the saint on the ceiling in watercolour. As usual Bankes has emphasised the architectural details of the column capitals and lightly indicated the relief decoration along one of the walls.

In the description below, 'Interior of the Grotto of Addé', Bankes notes the position of the temple and that 'in the district of Fareg which adjoins I saw some [other grottoes] very small & low of rude workmanship, with two chambers in each of them, & in one a sort of vault below.' The doorway of this temple opens directly on the river and is 'large & lofty, but without ornament. It retains the mark of a single hinge. As in many other instances the lines & angles of the Interior are very inexact & irregular. Most of the sculpture upon the walls has been effaced & plastered over by the Christians, where Saints appear upon all sides in glaring colours. There are many lines too of Greek writing but none that I found it easy to decipher. If ever there were sitting statues, (as at Derr & other places at the end of the inner chamber, every vestige of them has been destroyed; all that is observable there is a deep square pit just within the doorway that retains the mark of a covering & communicates with a vault that seems to extend further underneath, in the great apartments are two smaller cavities in the floor that seem also to have been

covered, in the one is a round socket as if to receive the bottom of a Pot (possibly the entrails of a mummy, or an embalmed Ibis). It is not impossible that the font stood here when it was converted into a church). But what is the most worthy of remark in this Grotto is that it affords the only example above the Cataracts of that order of columns that is so frequently met with in Egypt as at Gournu & Carnac, Hermopolis & the Grottoes at Beny Hasan & other places.'

XII. A. 21

A view of Gebel Adda.

PM, Omitted

Pencil; beige flecked paper.

32.7 x 53.9 cm.

A rough pencil drawing of a view of the pyramid-shaped rock-cliffs at Gebel Adda, by Beechey. His title, faintly in pencil, top right, 'sunset[?] near Adda'. In the foreground two masted boats are moored at the river bank, with a third shown moored closer to the foot of the cliff beyond, where tiny figures(?) are standing. There are some faint and illegible pencil annotations over the sky area.

Verso: a rough sketch in black crayon or charcoal of one of the seated colossi from Abu Simbel, and also a rough, unidentified, landscape sketch.

XII. A. 22

A view near Gebel Adda.

PM, Miscellaneous

Ink over pencil and watercolour. Uneven and torn edges and the right edge has been folded.

19.1 x 25.1 cm.

An ink over pencil drawing by Linant, previously unidentified in the Miscellaneous section, of a view of the landscape that Bankes describes in the Album II, 116 (see above) as 'below in the plain many tombs' (shown from his accompanying sketch to be of this type of typical Moslem structure). Linant gives the title as 'Massa' at top right, and below as 'Massaquette'. There is a streak of blue wash across the foreground.

Verso: two overlapping pencil sketches. One of a landscape showing the identical cliff configuration as is seen in Beechey's view XII. A. 21. The other, partly drawn across it, shows a standing column surrounded by other fallen column drums, possibly the standing column at Wadi Hedid. The verso is numbered in Linant's hand 'N° 27'.

XII. A. 23**A view of Gebel Adda.**

PM, Miscellaneous

Ink and pencil. The paper is folded widthways.

42.3 x 30.2 cm.

A fine finished black ink drawing of a view by Beechey, previously unidentified in the Miscellaneous section. The drawing appears to be a small finished ink version of the central part of the large pencil sketch XII. A. 21, also by Beechey. There is a boat moored in the foreground, and a foreground figure standing on the rocky bank. Beyond is another figure against the pyramid-shaped rock. The drawing occupies the upper half of the sheet. Below it is a rough pencil sketch which continues this view as it is seen on XII. A. 21; the folded sheet however must be turned over in order to see this.

Verso: an excellent small sketch by Beechey showing two Nubian figures, one seated and one lying against some rocks. The sketch is annotated as to the colours.

XII. A. 24**A view near Gebel Adda.**

PM gives this incorrectly as XVIII. A. 7, under 'Nubian Forts' at 'Mostaguette', but it appears to be a landscape view near Gebel Adda, so has now been reassigned here as XII. A. 24.

Pencil. Torn at left edge and probably torn out of a sketchbook.

10.1 x 19.5 cm.

A small pencil drawing, in Linant's style, of a view of the riverbank. In the foreground is a *sakkiya*, and in the background on the opposite bank, some buildings on top of and against the hillside. The title, in Linant's hand, top left, 'Massaquette'. This is the same place name that is used by Linant for XII. A. 22. If we assume that he followed Bankes' in the local names, he is therefore referring to Gebel Adda.

Verso: in Linant's hand, '12'.

FARAS**XII. B. 1****The Grotto of Setau; relief and plan.**

PM, 126

Black and sepia ink over pencil.

21.1 x 30.2 cm.

A copy of the relief showing Setau and his sister Nefermut adoring the cartouche of Ramesses II. On the right hand column of inscription the vulture, only the head of which is shown in Griffith's pl. XXIV, 11, is entirely visible; the drawing does not otherwise show more than can be seen on the plate. Also, a measured, annotated, groundplan of the grotto and two details of the 'Door Frame'. Perhaps drawn by Ricci although with notes by Banks who titled it, 'Grotto at Farras - it is rather a rude excavation' and noted that the figures 'have been painted' and that 'the niche seems to have been always empty'.

XII. B. 2

Sketches of two lintels from Faras.

PM, 126

Pencil,

20.6 x 25.1 cm.

Two measured and annotated pencil drawings by Banks with title bottom right, 'Farras'. Upper: an elaborate lintel with uraci, and another small pencil detail. Below this Banks has written 'Grottoes W by N of Town'. The PM manuscript list gives the former as an architectural detail of the Grotto of Setau and it is omitted from the PM publication. Lower: part of a lintel with a winged sun disk and uraci, marked 'about 4 6 long' and identified by PM as a fragment of lintel from the Meroitic enclosure, now in Khartoum Museum (no. 3824). Also another sketch of part of a frieze showing vine leaves. From Banks description of the 'inclosure' in the Album, II, 117 (see above) these are from the Meroitic enclosure as described in PM.

XII. B. 3, 4

Groundplans of tombs from Faras.

PM, Unidentified.

Ink. The sheet is folded. XII. B. 4 is on the verso of XII. B. 3.

31.8 x 42.6 cm.

XII. B. 3: Two fine, detailed, measured groundplans showing groups of intercommunicating chambers. Banks' title, 'Farras'.

XII. B. 4: A fine, ink groundplan. No measurements, but compass orientations are given.

These plans, apparently annotated by Banks, seem likely to relate to his descriptions of tombs in the Album, II, 117 (see above). It is less easy to identify XII. B. 4 from the description but it seems likely that this plan is also of a tomb, related to, or near, the others. These New Kingdom tombs are those shown at position 2, in Karkowski 1981, pl. I.

XII. B. 5**Groundplan of a tomb from Faras.**

PM, Unidentified.

Grey ink.

21.3 x 13.2 cm.

This neat, measured, grey ink groundplan, also in Bankes' hand and annotated by him 'Farras', is another version of the groundplan of the New Kingdom tomb seen on XII. B. 3, lower. In this version the end chamber at right is measured and shown to contain an unidentified rectangle.

XII. B. 6**South church at Faras; plan and architectural details.**

PM, Omitted

Red crayon and sepia ink.

31.7 x 21.3 cm.

Ink and crayon sketches annotated by Bankes and probably drawn by him. Title top left, 'Church near Farras', and top right 'SE by E'. It is identified in the PM manuscript list as the S. church. Upper: a detail of the decoration of a Coptic capital, and a detail of a Coptic pattern. Lower: a rough sketch of the groundplan of the church, and a rough sketch of the 'Door of Inscription[?]'. Between the upper and lower sketches Bankes has written what looks like, 'many stone heaps X burial'. The details seem to correspond to those shown in Lepsius 1849, Text, V, 181, where he describes the capital as coming from the southern of the two Coptic churches west of Faras. Lepsius shows Bankes' detail to be the pattern running around another capital.

XII. B. 7, 8, 9**Two groundplans of churches at Faras.**

PM, Omitted

Pencil, black ink and wash, and red ink.

Both sheets 30.2 x 21.3 cm., inside a folder, WM 1817, 33.7 x 43 cm.

Two neat, ink and wash groundplans by Bankes, annotated and measured, of two different churches, wrongly identified in the PM manuscript list as the plans of a single church at El-Feschar, Faras. The plan of XII. B. 9 does appear to correspond to the church drawn by Lepsius 1849, Text V, 183, at 'Kom el Feschar'. This is presumably Bankes' 'Eskate'; see his account of this church in the Album, II, 118, above, where he says that he made a plan of it. These are plans of two separate churches of which Bankes had noted the similarity in the Album. The title on the folder, written in pencil by Bankes, confirms this; 'Plans of Churches

opposite Faras & at Eskate'.

XII. B. 7: The folder.

XII. B. 8: Small, ink and wash groundplan of 'X church nearly oppo to Faras built of brick on a high basement of rough stone [see Album, II, 117, description above]. Piers of the aisles crude brick with arches of the same - stairs d'. - vestiges of some writing in Greek on the wall not legible'. Above the plan he notes that he has given the 'outside measures', and at left, almost illegibly written in wash, probably with a brush, 'the middle aisles much too narrow in proportion'.

XII. B. 9: A larger ink and wash groundplan with measurements in red ink, which Bankes describes as a 'Christian Church a little below the village of Eskate on the opposite bank. it has a high basement of rough stone - the columns the same with bastard corinthian capitals wretchedly wrought - all the [?] brick - a window over the altar - another (but it has been blocked up at W end'. Also, below the plan are four separate architectural details; a view and a plan of the three steps described in the Album; a measured elevation and profile of an altar.

In addition to the above, Gebel Adda XII. A. 7. may be from Faras.

WADI HALFA (BUHEN)

XII. C. 1

North Temple, Buhen (Wadi Halfa). Doorjambs; hieroglyphic text.

PM, 131 (10)

WM 1813

Ink, wash, and yellow watercolour. The sheet is folded.

18.3 x 21.2 cm.

A fine, ink, wash and yellow watercolour drawing of two vertical columns of hieroglyphic text, with a space for the doorway between them. As it is so neat it is likely to be by Ricci or Beechey. These texts, giving the titles of Amenhotep II, beloved of Isis, are from the outer jambs of the doorway (now destroyed) of the southern side-chapel A of the North Temple. Bankes has written a title on the verso in ink, 'Wady Halfa - doorway into the Southern lateral sekos'.

Camino 1974, II, 106, and note 3, raises the question of the identity of the deity for whom the temple was founded and dedicated, dismissing the suggestion made by Champollion and Rosellini that it

was for the cult of Min.¹ Caminos considers Isis seems a more likely possibility since the Hathor-headed columns imply the cult of a goddess. He notes that PM identifies the temple as dedicated to Isis on the basis of the texts of door jambs of Amenhotep II in XII. C. 1 and XII. C. 2. Caminos was unable to see these drawings himself to confirm this and although he found fragments of the jambs and lintels he was unable to ascertain the exact form of the dedication.

Bankes gives the complete text for both the doorway jambs at (10) and the lintel and jambs from (6), although it appears that text is certainly missing from the upper parts of the jambs of the latter. Just how much is missing is uncertain since the drawing restores the doorway as if standing intact although Bankes himself tells us that the lintel had actually fallen. It should also be mentioned that on XII. C. 1, alongside the finely drawn, inked and coloured text reading 'Isis' on the left jamb, there is a line drawn against the drawing and a faint pencil note of hieroglyphic text reading; *the Great, Lady of [the Two Lands]* has been added; probably a correction to the drawing (see Appendix B).

Despite this, certain conclusions can be drawn. The jambs for XII. C. 1. read: *Son of Re, of his body, beloved [of him], Amenhotep, beloved of Isis, Lady of the Two Lands, given Life.* On XII. C. 2, the jambs read: *[...?] (see Appendix B) beloved [of...?] Amenhotep, beloved of Isis the Great, given Life, like Re, forever.* The epithet of Amenhotep II is written in the short form described by Caminos 1974, 107, note 4. Isis' name is therefore given in association with Amenhotep II as 'beloved of', but the text does not contain any formula to suggest that he built or dedicated the temple for her. This would seem to support Caminos' hypothesis that the temple may have been dedicated to a triad of which Isis was part; which would then account for the three sanctuaries (Caminos 1974, 107, note 1.) In Caminos 1974, II, 112, pl. 95, his Fragment 18 does seem to conform to the right jamb of XII. C 1, whereas Fragment 17 does not conform to either drawing *unless* the pencil additions to XII. C. 1 are taken as a correction. On the drawing the incised text is coloured yellow but no trace of paint remained on Fragment 18 according to Caminos.

XII. C. 2

North Temple, Buhen (Wadi Halfa). Doorway; hieroglyphic texts.

PM, 130 (6)

Ink, wash, and yellow watercolour. Slight staining.

22.8 x 18.3 cm.

A fine, ink, wash and yellow watercolour drawing of the hieroglyphic texts around the doorway between the Court and Hall. The drawing is in identical style to XII. C. 1 and also measured and annotated by Bankes. The texts are on the outer lintel (which Bankes found on the ground) and the jambs from the entrance (now destroyed) to Hall D, which bear the titles of Amenhotep II and the name of Isis. Bottom right, 'Wady

¹ This conclusion was based on their finding Min represented on the stela of Ramesses I (Caminos, 1974, 106, note 2).

Halfa', and on the verso, 'Wady Halfa - Doorway next before that opening to the sekos - the architrave lying on the ground'. (See XII. C. 1 for a discussion of the significance of the text.)

The drawing confirms that part of this lintel is probably Caminos 1974, II, 111, note 4, Fragment 14, as he suspected. The drawing shows the text to be yellow but no remains of paint were found on the fragment. Other fragments of jambs found by Caminos, such as Fragments 15 and 16, had the cut text 'painted solid yellow ochre' (Caminos 1974, II, 112).

XII. C. 3

South Temple, Buhen (Wadi Halfa). Titles of Thutmose III.

PM, 133

Ink over pencil.

30.2 x 21.2 cm.

A drawing showing the Horus-name and cartouches of Thutmose III, annotated and possibly drawn by Bankes, from the South Temple. Bankes' title, top right, 'Wady Halfa - some details from the larger of the 2 ruins'. Against the second pair of cartouches Bankes notes, 'from the sq. Piers'. Below, the Horus-name of the king is marked as being 'on the front facet of a column, there are 5 on each side of it (plain [sic] The hinder half of the column circular'. The vertical column of text was only visible to Bankes up to the upper part of the cartouche since he notes, 'The rest below the surface'.

XII. C. 4

North Temple, Buhen (Wadi Halfa). One of a pair of stele of Deduantef, a Commander of Senusret I.

PM, 130 (7), (8)

Grey ink over pencil.

18.2 x 22.7 cm.

A fine, grey ink over pencil drawing of the inscription on one of the two stelae of the troop commander of Senusret I which were found on either side of the central Sanctuary of the North Temple. Title by Bankes, bottom left 'Wady Halfa'. It is a good quality copy but lacking the highly finished technique of the drawing of its companion XII. C. 5, and the use of grey ink rather than black perhaps indicates Ricci rather than Beechey, who may have drawn the companion stela. A scale has been marked top left. This is not present in XII. C. 5, where the artist has had to correct a slight propensity to run out of space at the left end of the lines of text of the drawing. (The lowest line on XII. C. 5 barely includes the final bird, whereas the published text shows a following s).

This Bankes drawing of the 'lost' stela, was published by M.F. Laming Macadam in JEA 32, 60, according to which both stele had been rediscovered by H.G. Lyons in 1892 (in the same place that Bankes

had found them). The present whereabouts of this one, of which only a fragment comprising about a sixth part was recovered by Lyons, is unknown. Lyons stated that both stela had been sent to the British Museum. However the British Museum copy of JEA 32 is annotated in pencil as to the Museum only having received the complete stela, BM 1177, and this is confirmed by Smith 1976, 50. Laming Macadam realised that this Bankes copy XII. C. 4 provided the entire text of the 'lost' stela; he therefore published that drawing and gave a transliteration and translation. Nevertheless he failed to compare the text of BM 1177, which he notes as being published in British Museum 1913, pls. 2 and 3, with the second drawing XII. C. 5, not realising that some damage might well have occurred to the stela between the Bankes copy and the published copy having been made. In fact the drawing is extremely clear and, although imperfect in places, may clarify parts of the published text which are marked as damaged or missing (see Appendix B).

The text of both stelae were published by Smith 1976, 50, giving a further transliteration of *this* stela using this drawing and also making a comparison with the similar but longer and not identical text of BM 1177. For the comparison he used both the published text and his own collation from what remained on the actual stela, but perhaps not the Bankes drawing of it in XII. C. 5.

XII. C. 5

North Temple, Buhen (Wadi Halfa). Companion stela to XII. C. 4. BM 1177.

PM, 130 (7), (8)

Black ink and wash over pencil.

18.3 x 22.3 cm.

A very fine, black ink and wash over pencil drawing of the stela with the longer inscription of the two stelae of a troop commander of Senusret I which were found on either side of the central Sanctuary of the North Temple. From the high quality of the reproduction of the hieroglyphs it is possibly by Beechey. The drawing technique of XII. C. 4, showing the companion stela, is also good, but not as fine as here, where double lines and shading with ink wash have been used. Title by Bankes, bottom right, 'Wady Halfa'. At the bottom left of the stela, an area delineated in ink and filled in ink wash, has Bankes' faint notes '1 2 9 high'. For the excavation and publication history of these stelae, and the importance of this drawing to elucidate subsequently damaged sections of the inscriptions, see XII. C. 4 above, where both stelae are discussed.

XII. C. 6

North Temple, Buhen (Wadi Halfa). Stela recording the victories of General Mentuhotep in year 18, Senusret I.

PM, 130 (9).

Ink, wash and watercolour. Slight staining, mainly on verso.

28 x 38 cm.

A fine, ink, wash and watercolour drawing of a stela of great historical importance. It was discovered by Bankes against the end wall of the central Sanctuary of the North Temple. The stela is now in two fragments, the upper section having been removed from the site by the Champollion-Rosellini expedition in 1828-9, and the lower section having been removed by H.G. Lyons in 1893.

It has been extensively studied. Smith 1976, 39, gives Bosticco 1959 for a bibliography in addition to that in PM. Smith was the first to use this drawing to study the complete text of the stela (Smith 1976, 39-41, and pl. LXIX, 1). He gives a full description of the stela, a transliteration and some comments on the text.²

The stela is shown here in the position in which it was first found by Bankes' party and is very carefully drawn by Ricci, who wrote the title across the top, 'Wadalfeh. piccolo tempio. ultima muraglia camera dimezzodipinto. la tavoletta è intaglio'. The 'detached' (according to Bankes Album, II, 119) stela is apparently propped up against the rear wall of the central sanctuary B. According to Bankes there were traces of paint remaining on it and he found traces of a green substance which he thought to be copper in the outlines of the cut inscription. The wall behind it is shown as decorated with a red and black border and a *kheker* frieze in yellow on a blue-grey background. The wall is seen to contain an empty, arch-topped niche as described by Bankes.

Bankes left the stela in situ after his excavations. The sand having subsequently encroached on the ruins, it was later rediscovered with some difficulty by Champollion who had to be directed to its position by Ricci. Champollion's letter³ dated 1 January 1829 at Wadi Halfa, shows that this drawing and therefore the historical importance of the stela was already known to him when he arrived to examine the site. He reports that 'Enfin, sur les indications du docteur Ricci, nous avons fait fouiller par tous nos équipages, avec pelles et pioches, dans le sanctuaire (ou plutôt à la place qu'il occupait), et nous y avons trouvé une autre grande stèle que je connaissais par les dessins du docteur, et, fort importante'. In addition, his journal for 30 December 1828⁴ states that although obtaining the stela was his 'but principal', when he first searched for it on Ricci's directions he had failed to find it. Returning the following day, 'mieux informé', he still had great difficulty locating the area ('je courus à droite et à gauche des ruines') although joined by two companions and a servant. It was not until Ricci, returned from an expedition to the Cataract, joined him that 'nous trouvâmes en un instant la stèle si longtemps cherchée'. It was then redrawn,⁵ perhaps again by Ricci, although now it had the lower section which contained more than half the text, broken off it and missing, as well as damage to the right side surface, obliterating some of the captives. Champollion removed the remaining upper section to the first Tuscan boat, that of Gaetano, and it was brought back to Europe. The lower section was eventually rediscovered by H.G. Lyons in 1893, and both sections were then reunited in Florence where they are now in the Museo Archeologico; N° 2540.

² Smith incorrectly gives the artist of this drawing as S. de Ricci (Seymour de Ricci, the English bibliographer and antiquary, 1881-1942) instead of Alessandro Ricci.

³ Reprinted in Champollion 1989, 156.

⁴ Champollion 1989, 160.

The stela is of particular interest because it dates from the time of Senusret I, and shows a list of places captured in Nubia by his general Mentuhotep during one of his campaigns in year 18. Senusret is shown before Montu holding by ropes the captive figures surmounting the fortified ovals representing towns. By tracing the order of the town names, the route of the expedition can perhaps be reconstructed and information on the topography of Upper Nubia obtained.⁶

XII. C. 7

A plan and details of the North Temple, Buhen (Wadi Halfa)

PM, 129, 130

Black ink over pencil. Staining.

35.9 x 15.1 cm.

A very fine, detailed, measured, black ink groundplan of the North Temple, with annotations and measurements in Bankes' hand. The drawing provides us with details of the architecture and the decoration which are not found elsewhere and are now lost (see the introduction to Wadi Halfa for a discussion of this). The annotations include the positions of the relief of a 'boat' and a 'boat on water', and various walls are marked as having 'figures' (i.e. relief figures). Within the central Sanctuary B can be seen the position of the stelae on the side and end walls, the position of the central 'altar' (probably the stand for the sacred bark), and at the north-west corner, what is described by Bankes in the Album, II, 122, as a fallen architrave, not from the chamber but in his view being used as a pedestal or support of some kind. The plan shows all the details described in the Album (see above). Some of the walls outside the entrance to the temple are also drawn and measured.

Verso: various measured details from the pillars/pilasters showing decoration and hieroglyphic texts. That at bottom left appears to be Caminos 1974, II, pl. 91, 2. That at middle, left, may be pl. 93, 2. (see Appendix B as more of the text remains in the drawing.)

Caminos 1974, II, 105, assumes that the central sanctuary had also served as a bark-room but adds (note 2) that although Randall-Maciver and Wooley 1911, pl. 30, a-b, shows a photograph of 'a bark-stand in the middle of the room; we fail to find any reference to it in the accompanying Text volume'. Bankes shows it and gives the measurements here, and also a measured drawing of it in XII. C. 8.

XII. C. 8

A plan of the South Temple, Buhen (Wadi Halfa).

PM, 131

Black ink over pencil. The paper is folded; slight staining.

⁵ See the drawing reproduced in the exhibition catalogue Rosellini 1982, 48, cat. no. 84.

⁶ For a discussion of this see Bush 1986.

30.2 x 42.5 cm.

A large-scale groundplan of the South Temple, measured and annotated by Bankes. His title, top left, 'Wady Halfa'. It is on a sufficiently large scale for Bankes to be able to note inside the plans of each column the state of its remains, i.e. if the abacus had fallen or was in place, that one pier contained figures, and which was the half-faceted column he mentions in the Album description. He also notes where there is a portion of stone wall, rather than brick.

Verso: left, a rough, partially measured groundplan in pencil of the North temple, and far left, two measured ink plans (elevation and profile) of the altar at the centre of Sanctuary B. Top left is a faint pencil list which appears to be on-the-spot notes about what he found including; 'No sculpture - Altar - 2 Tablets pulled out - Enchorial [presumably demotic] writing'. Right: a measured detail of the structures which he found remaining in front of the South Temple. These are also shown on his site groundplan, XII. C. 9. Also two other rough pencil measured plans not identified, possibly elevations.

XII. C. 9

A groundplan of the excavations at the site of Buhen (Wadi Halfa).

PM, 129

Black ink over pencil. The paper has previously been folded in three places. Staining, uneven right edge and tear at top.

32.7 x 42.2 cm.

A good, measured, black ink groundplan of the site showing the structures found by Bankes. The river is shown and distances between the structures are given as well as the orientations. He appears to have begun on a slightly larger scale for his plan of the North temple, and then altered the scale to a smaller one. The structures shown are: the South Temple, the North Temple, two blocks and some walls between the latter and the river, the small square structure, and the walls to the North; all of which are described in the Album. The title and annotations are by Bankes, 'General plan of the Antiquities at Wady Halfa'. The plan has been drawn over a very faint, small, landscape.

A comparison of this plan and the plan made by Emery et al. 1979, pl. 15, indicates that the features found by Bankes in front of the South Temple are the two stone blocks forming part of the entrance doorway to the quay, while the walls beyond it towards the river are those of the quay itself. Emery et al. 1979, pl. 3, shows the structures found to the north of the North Temple where Bankes' plan shows a square structure and beyond this further walls. The former appears to be part of the complex of rooms shown by Emery adjacent to the temple; the walls to the north of this are probably part of the exterior wall of the Fortress.

Verso: remains of faint pencil sketches including part of a colossal Osiride figure (not from this site) and an unidentified measured groundplan.

XII. C. 10

A plan and description of the South Temple remains at Buhen (Wadi Halfa), in 1815.

PM, 131

WM 1809

Ink and watercolour. Staining. The paper was previously folded.

32 x 39.5 cm.

A formal groundplan, watercolour view and description, typical of the type made by Bankes on his first journey. The style, the watermark, the use of the spelling 'Wady Elfi', the fact that only the two greatest measurements of the temple are given, and his portentous tone, 'If in the works of time so remote...' all confirm a date of 1815. The description contains his view on the antiquity of the temple and the cause of its destruction. It is apparently his confusion as to the layout, which he explains here, which led to his later decision to excavate the site; 'After all nothing but excavation can determine this point & I make no doubt it would lead to ['various'? or 'curious'?] discoveries'.

His watercolour view of a 'Sketch of part of the above Ruins from the North' shows the dunes of sand obscuring the remains and the single tall pillar of brick which was considered by Randall-Maciver and Wooley 1911, pl. 3, A, to be the 'Ruined Pylon', but said by Emery et al. 1979, pl. 89, C, to be the 'Main wall of East Fortifications'.

XII. C. 11

A view of the remains of the main wall of East Fortifications, Buhen (Wadi Halfa).

PM, Omitted.

Pencil. The edges are slightly crumpled.

20 x 28.5 cm.

A pencil drawing by Linant of a view of the remains of the structures found between the South Temple and the river. The tall column of brick, shown also in Bankes' watercolour XII. C. 10 is identified by Emery et al. 1979, pl. 89, C, as the ruins of the 'Main wall of East Fortifications'. There are also some stone blocks shown here next to it, probably parts of the walls of the quay rather than the piers of the temple. The view is taken from a point just west of the ruin, looking towards the river and the east bank beyond, where a village can just be seen. There are two figures to give the scale. The title, in Linant's hand in pencil reads 'temple[?] de la premiere [crossed out] seconde catarracte'.

Verso: in pencil, in Linant's hand, 'N° 15'.

VIEWS OF THE CATARACTS

XII. C. 12, 13

A view of the fort at Mirgissa.

PM, Omitted

Pencil. The two sheets join side by side to make up a panoramic view. At left is XII. C. 12. Staining.
12.9 x 21 and 12.2 x 20.9 cm.

A good pencil sketch by Beechey of a view of some brick ruins set up on a rocky outcrop overlooking the river beyond. There are several rocky islands to be seen in the river. Beechey has annotated it as 'bearing of the angle of river - from the S. corner of the ruin called Marghesi - south west'. It appears to be the ruins of the fort at Mirgissa and resembles the view, photographed before excavation, shown in Reisner 1960, pl. IX, b, (facing p. 24).

XII. C. 13. Verso: a faint pencil note by Bankes, 'door[?]E N E from Soolly[?]', and a small pencil sketch of a profile head, probably from a relief.

XII. C. 14

A view of the river at Mograka(?)

PM, Omitted

Pencil.

23 x 32.3 cm.

A good pencil sketch by Beechey of a view which he titles 'Mougrakky'; probably Mograka, between Firka and Amara. Beechey has annotated the sketch with notes as to the colours. It shows a Nile landscape with two figures roughly sketched in the foreground. There is a flat-topped hill across the Nile in the distance, and the area appears to show a bend in the Nile.

Verso: in black ink, Beechey has written '35', below '34' which has been crossed out.

XII. C. 15a, XII. C. 15b

A panoramic view of the river at Wadi Halfa in 1815.

XII. C.15; PM, Omitted. (XII. C. 15a was previously unidentified in the Miscellaneous section. New numbers, XII. C. 15a and XII. C. 15b, now make up the double-sheet panorama from this and the former XII. C. 15.

WM 1813 on both sheets

Watercolour and ink. Very thin paper, rather crumpled.

28.2 x 48.2 and 27.4 x 39.9 cm.

A double-sheet, watercolour panorama made and annotated by Bankes in 1815, showing a rocky stretch of the Cataract at Wadi Halfa. It records the furthest point he reached on this journey (Wadi Omki). The title is 'The great Cataract of the Nile at Wady Halfa in Nubia'. Below the watercolour on the right under the heading 'References' are notes on places marked at various points on the view. At far left; 'Omky - the

['highest part' crossed out] most Southern point which I reached upon the Nile.' At left, middle; 'Appearance of Ruins (as if of some fortified place) which the natives told me were called - [gap here] I could not pass over to them - Moorgheezy (2d journey)'. At far right; 'Wady Halfa hereabouts distant a few hours (perhaps 2) from the high spot whence this view is taken'. Bankes adds; 'N.B. The islands full of ruins - apparently of brick only - & probably of the early Xtians'.

XII. C. 15b (formerly XVIII. A. 8)

View of fortress remains on the river at Wadi Omki.

PM Omitted, but listed under 'Nubian forts' as 'Wadi Omke'.

Ink.

20.2 x 31.9 cm.

An ink view of a landscape with a fortress, within an ink border; also a brief description below, by Bankes in 1815. 'Scene at Wady Omke the most southern point that I reached upon the Nile, it is at a short distance from the village & insulated during the time of inundation - it is however accessible by wading, or by stepping from rock to rock. There are several huts, & the crude brick towers that have the air of a fortress (and have been one, no doubt) are still inhabited.'

Verso: unfinished sketch.

XII. C. 16

A view of the Second Cataract.

PM, Omitted.

Watercolour, signed by Linant. Large tear at right side was previously taped up but the tape has now come off.

23.5 x 43.1 cm.

A fine, highly finished watercolour view of the rocky islands of the Cataract. Two figures are at left in the foreground and three more further off next to the riverbank. The drawing is signed and numbered, '4 - Linant' at bottom right and is probably the view of the Second Cataract which Linant himself recorded under this number in his list of his own work. This might also be his 'Des. No. 4', relating to the Linant Mss Journal text regarding Kulb island, Linant's 'Ile de Couluba' made on 3 September 1821 and apparently a view of the scenery since he remarks on 'des pointes de vue très pittoresques'.

The small dark rock formations (or possibly brick ruins) on the many small islands are particularly emphasised in contrast to the surrounding sandy-coloured boulders. The islands and the further bank(?) are green with vegetation and trees while the foreground area and the distant bank are desert.

XII. C. 17**A view of the First or Second Cataract.**

PM, Omitted

Pencil. Tears on top edge.

28.9 x 38.9 cm.

A good pencil drawing by Linant; unsigned. It shows a high cliff bordering the river, in which many rocky islands can be seen. A figure with a spear or staff is shown standing perched on the top edge of the precipice. It might be the area shown in XII. C. 17, but from a slightly different angle.

Verso: Linant has written the title, 'premiere catarracte' and numbered the drawing '23'. This could therefore be the First Cataract (although Linant himself was sometimes confused, see XII. C .11 above). (The verso number does not fit the Salt list of Linant's drawings from his Sudan journey.)

XII. C. 18**A view of the Second Cataract.**

PM, Omitted.

Ink, on buff coloured paper. All edges are torn and uneven.

29.1 x 43.5 cm.

A fine ink drawing in Beechey's style of a high, sheer cliff face having two flat-topped promontories, overlooking a cataract area of the river. It might perhaps be the same rock configuration as is shown in XII. C. 17. Figures are shown standing on top of the lower cliff.

It appears that this cliff is the one drawn in Gau 1822, pl. 64, bottom, which is given as a view of the Second Cataract. Gau's version is from a slightly different viewpoint. A very similar cliff configuration is also seen in the view opposite page 20, Irby and Mangles 1823. This is taken from a drawing by John Rennie (not by Beechey although he made some other drawings for this publication). It is described there as being 'El Busir, Looking down the Second Cataract of the Nile'.

Verso: in black ink, '.3-' in Beechey's hand. Also, a small rough pencil sketch of the plan of a church(?) and a small rough pencil sketch view of some hills bordering the river.

XII. C. 19**A view of a large island in the cataract area.**

PM, Omitted, but given in the PM Manuscript List as a view of the Second Cataract.

Pencil. Edges stained, tear at lower edge.

45.1 x 60 cm.

A good drawing of a view of an island in the middle of a rocky stretch of the Nile Cataract. The island appears to contain some brick ruins and there are two turbaned figures standing on the boulders in the foreground. It is drawn in exactly the same style as the other large drawings in the collection which are marked as copies of Salt's work, and appears to be by the same hand. The number, bottom right, '8' is probably number 8 in Linant's list of his own drawings, copied from Salt, described as being a view of the First Cataract (rather than the Second Cataract).

SEMNA- KUMMA

Semna (Semna West)

XIII. A. 1

Reliefs and inscriptions from the facade of the temple of Thutmose III, Semna West.

PM, 145 (1)-(2), (3), (4)-(5).

Grey ink and wash over pencil. The paper has been folded and there are holes in the fold, apparently from binding. Edges stained and slightly torn.

62.2 x 26.2 cm.

A fine ink drawing, probably by Ricci, of the scenes and inscriptions from the facade and entrance of the temple. It is an extremely accurate copy; however not all the text has been filled in, probably due to the small scale, although the text column outlines are drawn. At left the scenes are from the west extension of the temple wall. From left to right the scenes show:

PM, (1)-(2), left of the entrance. Top register, left; Thutmose III with his *ka* receives life from Dedwen, followed by Senusret III (Lepsius 1849, iii, 47, b) with the upper part of a 'Nile god' figure in another scene beyond (Lepsius 1849, iii, 47, a). Second register (superimposed on the earlier scene); Queen Katimala⁷ and a princess before Isis, and text of year 14 of Katimala behind Isis (the text is not shown in the drawing except for the first hieroglyph at the top of each column). Third register; a man, probably Seni, Viceroy of Kush under Amosis, Amenhotep I, and Thutmose I, with biographical text also left blank here except for the initial hieroglyph and the column outlines (Lepsius 1849, iii, 47, c). Beyond; remains of a scene (Lepsius 1849, iii, 47, a); an Overseer of The South Lands (not shown in the drawing) kneeling before cartouches of Ramesses III (left blank here). The reliefs showing Queen Katimala, drawn here, are not shown by Lepsius, but there is a photograph in Dunham and Janssen, pl. 13, and the entire facade (south face) is shown in pl. 11.

PM (4)-(5), lintel and jambs of outer doorway entrance. Lintel, double scene; Thutmose III kneeling offers milk, to Dedwen on left half, and to Khnum on right half. The top right corner is missing in Lepsius 1849, iii, 47, a. The Bankes drawing, which is complete, shows a mirror-image of the

⁷ Date unknown, but the name corresponds to the Meroitic for 'good (or beautiful) lady' according to M.F. Laming Macadam, in Dunham and Janssen 1960, 11. Hinkel 1978, 51, suggests the Twenty-first or the Twenty-second Dynasty.

inscription of the left scene, except for the cartouche which shows *mn-khpr-Re* rather than 'Thutmose'. On the entrance jambs are dedication texts showing that Thutmose III dedicated the temple to Senusret III.

PM, (3), right of the entrance. Top and second registers each show a 'Nile god'. Third register; Nehi, Viceroy of Kush under Thutmose III, with remains of biographical text (not filled in here but the text column outlines drawn and some of the initial hieroglyphs shown) Lepsius 1849, iii, 47, a.

XIII. A. 2, 4.

Relief and inscriptions from the Sanctuary, temple of Thutmose III, Semna West.

PM, 147 (8)-(9), (10)-(11)

Grey ink over pencil. XIII. A. 2 has been folded down left side. Slight stains.

15.9 x 22.9 and 16.2 x 46.2 cm.

The drawings on the two separate sheets can be aligned to show the continuation of the decoration of the wall to the right of the doorway which cuts through the reliefs. Ricci has numbered XIII. A. 2, as '1.' and XIII. A. 3 as '2.' XIII. A. 3 is numbered '3' and shows an enlarged detail from XIII. A. 2; the offering list.

The drawings are extremely fine, detailed and accurate, particularly given the very small scale, and this evidently proved too small to show the detail of the offering-list. It appears that Ricci began to fill this in and then gave up and started on a fresh sheet on a larger scale. He has written the same title below each drawing; 'Semen - facciata sinistra interna'. The reliefs show, from left: Thutmose III with an offering-list and priests performing ritual presents offerings before a sacred bark (Lepsius 1849, iii, 48, b) containing a statue of Senusret III, then Thutmose III embraced by Dedwen, then a second scene showing Thutmose III consecrating offering tables (Lepsius 1849, iii, 49, a) before the sacred bark of Senusret III then receiving life from Dedwen (Lepsius 1849, iii, 49, b).

In some cases Lepsius shows slightly more detail than Ricci. However, Ricci shows the jackal[?] on top of the standard, more detail of the inscription on the bark-stand, more of the inscription behind the embraced king in iii, 49, a (see Appendix B), and more of the cartouches of the second standing figure of the king. Ricci has shown the areas of damage in pencil shading.

XIII. A. 3

The offering list from the Sanctuary, Semna West Temple.

PM, 147 (8)-(9)

Grey ink over pencil.

23.2 x 16 cm.

A very fine, detailed (and almost entirely accurate drawing when compared with Lepsius 1849, iii, 48, b) by Ricci of the offering-list. Below it he has written, '3. Semen - parte sinistra interna, ripetizione dal N.1.' See XIII. A. 2 and 3 above.

XIII. A. 5**Relief scenes and inscriptions from the Sanctuary, Semna West Temple.**

PM, 148, right to left; (18) - (19) - (20) -(21)

Grey ink over pencil, slight staining.

32.1 x 46.2 cm.

A fine drawing by Ricci; title at top, '1. facciata esterna dall. West[?]'. The wall is covered with text enclosing small relief scenes. Ricci's work is generally extremely accurate here with few errors and omissions and shows only slightly less of the text than Lepsius does.

Right: a scene which has undergone substantial alterations and now shows the figure of Satis, apparently with two faces and an extraneous arm and hand upon her shoulder (neither shown by Lepsius). A doorway has been cut through the reliefs. See Lepsius 1849, iii, 53, right. Centre: the scene shows the Inmutef-priest before the kneeling Thutmose III, who is crowned by Dedwen seated on a throne. See Lepsius 1849, iii, 53, left. Left: the figure of Buto. See Lepsius 1849, iii, 52, b.

XIII. A. 6**Reliefs and inscriptions from the Sanctuary, Semna West Temple.**

PM, 148, (23), (24).

Ink over pencil. Tear, upper left edge, and slight staining.

32.4 x 46.3 cm.

A fine drawing by Ricci of the text and reliefs on part of the east exterior wall of the Sanctuary. Ricci's title, top left, 'Semen - 1. Est fac. ester. basso rilievo'. Given the size and complexity of the text it is an extraordinarily accurate copy, as are all this series made by Ricci at Semna when measured against the work of Lepsius. For this drawing see Lepsius 1849, iii, 55, a, b. At left: the standing figure of Thutmose III with a text of year 2 mentioning Mer[t]seger (goddess or Queen) and a viceroy, (probably Nchi) before the seated statue of deified Senusret III with *ka* in shrine. Right: Thoth writing the king's name before Thutmose III (and Sefkhet-'abu, with the remains of an earlier figure of Sefkhet-'abu, neither shown here but see XIII. A. 7 which is a continuation sheet for this drawing).

XIII. A. 7**Continuation of reliefs and inscriptions of XIII. A. 6.**

PM, 148, (24)

Ink and wash over pencil.

28.3 x 13.8 cm.

This fine ink and wash drawing by Ricci is a continuation sheet for XIII. A. 6 and shows the figure of Sefkhet-'abu (embracing Thutmose III) and part of a further figure of the same goddess. Ricci's title is '2.

Est fac. Ester.’ Unlike the rest of the series made by Ricci for this temple, this drawing is in a different style and very fine, with shading in ink and wash. It is possible that he may have begun in this style but then reverted to the simpler style of line-drawing because of the demands of his task.

XIII. A. 8

The west portico of the temple, Semna West.

PM, 149 (27) - (28)

Black ink over pencil. Bottom right corner of sheet cut out, stained.

25.7 x 38 cm.

A fine, small-scale preliminary pencil drawing, the text in part redrawn in ink with the hieroglyphs in a particularly fine style, probably that of Beechey. It shows the outer (west) face of the west portico with dedication texts to Senusret III on the architrave, pillar and column (left). See Lepsius 1849, iii, 54, c. Bankes has annotated it above the missing corner, ‘same scale as opposite sides’.

XIII. A. 9

The east portico of the temple, Semna West.

PM, 149 (29)-(31), incorrectly given as (31)-(33) in the PM Manuscript List.

Black ink over pencil. Slight stains.

23 x 32.1 cm.

A fine, small-scale pencil drawing, the text in part redrawn in ink with the hieroglyphs in a particularly fine style, probably that of Beechey. It shows the inner face of the architrave and two pillars of the east portico of the temple. The architrave has a text of Thutmose III, and the pillars show, left; the king embraced by Dedwen, and right, the king embraced by Amun-Re. See Lepsius 1849, iii, 56, b.

Verso: a faint pencil four(?) -line Greek/Coptic(?) inscription and some measurements added up, probably by Bankes.

XIII. A. 10

Boundary stela of Senusret III from Semna West.

PM, 151

Red ink and pencil. Slight stains.

22.8 x 18.4 cm.

A fine, red ink drawing of the text of a well-known and historically important red granite boundary stela of year 8 of Senusret III, now in Berlin Museum, N° 14753, in which the king states that he fixed his

southern boundary at Semna.⁸ According to PM, the exact provenance of this stela is unknown, although Bankes' rather ambiguous Album account (see Introduction) suggests the 'tablets' were either in the temple or at least on the same summit. Bankes has written the title 'Semneh' at top right. The text has been checked against that given by Sethe 1924, 84-5, b, but no additional information is given by the drawing.

XIII. A. 11

A fallen statue of Senusret III from the Sanctuary, and a text from the west portico of the temple, Semna West.

PM, 149 (28); 147

Pencil, slight staining.

21.2 x 31.7 cm.

A pencil drawing of a vertical dedication text to Senusret III from the inner face of a column (28). Below it, a drawing of a fallen, headless, seated Osiride statue of Senusret III, formerly lying at the north end of the Sanctuary and now in Khartoum Museum, N° 447. Both appear to be by Beechey, but Bankes has written '2 11 1/2 from pedestal' above the drawing of the statue.

XIII. A. 12

Plans and description of the temples at Semna West and Kumma.

PM, 145, 152

Ink and wash over pencil. Sheet folded widthways in a sleeve 9 x 12.8 cm. sealed with red sealing-wax, on which Linant has written, 'Semnée - Amarra - Argos'; the last two crossed out.

24.8 x 21.1 cm.

A fine, ink and wash drawing by Linant of two groundplans; one of each temple, measured and with a list of architectural details. A small section of wall running parallel to the south facade of the temple of Semna West is drawn by Linant but not present on Lepsius 1849, iii, 47. On the plan of the temple at Kumma (Semna East) the walls of the Hall and Court were not able to be seen and therefore are not shown by Linant, so that the temple facade appeared to him to be the wall (5)-(10). His annotations describe some of the decoration of the pillars and columns and describe 'piédestals[?] carrées[?]' at the north end of Semna temple, apparently on the wall, but it is unclear what this represents.

At top right, Linant has written '48. et 49'. The drawing has to have been made on his 1821-22 journey, since he did not reach this point with Bankes, having returned earlier. The sleeve is stamped 'Bath vellum, Poole' so no doubt it was made up when Linant was finishing off his work for Bankes in England.

⁸ For the historical association of Senusret III with Semna, see Gardiner 1961, 134-136.

Salt's list gives drawing 48 as 'Plan of D° [the 'Eastern temple' at Semna], and 49 as 'Plan of Western temple'; two from a total of ten drawings from Semna.

XIII. A. 13

Plans of Semna West Temple and the Osiride statue of Senusret III.

PM, 145; 147.

Black ink over pencil. The paper was previously folded. Slight stains.

21.4 x 31.6 cm.

A fine, black ink drawing of a measured plan of the west temple at Semna and a measured profile of the headless seated Osiride statue of Senusret III (see XIII. A. 11); probably drawn by Bankes and annotated by him. The section of wall shown in Linant's plan (see XIII. A. 12) is also shown here in more detail and measured. There are also separate drawings of measured sections of the west and south doors.

Verso: some faint measured pencil drawings including a lotus-bud capital(?) and two arch-topped stelae(?)

XIII. A. 14

A section through Semna West Temple.

PM, 145

Black ink over pencil, slight staining.

16 x 22.2 cm.

A fine black ink drawing of a measured section through the temple at Semna; probably by Bankes. Title by Bankes in black ink top left, 'Semneh'.

XIII. A. 15

A section through Semna West Temple.

PM, 145

Black ink over pencil.

16.2 x 22.2 cm.

A fine black ink drawing, probably by Bankes, of a measured elevation of the facade of the temple at Semna West (see XIII. A. 1). Title by Bankes in black ink, top left, 'Semneh'.

Verso: A measured section of part of the temple.

XIII. A. 16**A view of Semna West Temple.**

PM, 145

Black ink.

27.2 x 38.2 cm.

A very fine, finished, ink drawing in Beechey's style showing a view of the facade and west portico of the temple. The river can be seen in the distance at the right. At left a figure sits in the shadow of the temple. The facade is shown as blank, without its decoration, and the angle of the viewpoint shows the pillar and column of the west portico.

Verso: in black ink, '33'.

XIII. A. 17**A view of Semna West Temple.**

WM 1813

PM, 145

Pencil. Slight stains.

32.4 x 50.3 cm.

A very fine, finished, pencil drawing, signed by Linant. It shows the south facade of the temple and the exterior of the east wall (both drawn by Ricci, see XIII. A. 1 and 6 above). It includes very fine details of the decoration and reliefs with minute but legible hieroglyphs. The angle of the view shows the east portico with its three pillars, and three figures are shown standing at the side of the temple. In front of the temple lying on the ground are shown a single fallen pillar(?) and what appear to be a number of other fallen pillars or long blocks of stone.

The title below the drawing in pencil in Linant's hand, is 'vue de Semnée'. Since Linant left the 1818-9 journey at Wadi Halfa to return with Salt, this drawing would have to date (despite the early watermark) to his 1821-2 series. The drawing has been reproduced in Shinnie 1958, pl. V.

Verso: elaborately written in red ink by Linant, 'Semnée - N° 53', corresponding to number 53 on Salt's list, 'the Gates[?] of temple at D° [i.e. west temple, Semna].

XIII. A. 18**Plan of the fortress, Semna West.**

PM, 145

Pencil. Slight stains.

21.6 x 27.4 cm.

A rough pencil sketch of the L-shaped plan of the fortress, probably the preliminary version of XIII. A. 19, annotated by Banks. All the notes give the compass orientations rather than the measurements.

Verso: some brief pencil lines.

XIII. A. 19

Plan of the fortress, Semna West.

PM, 145

Black and red ink. Top edge uneven and left edge torn. Slight stains.

21 x 31.6 cm.

A detailed ink plan of the L-shaped fortress, measured, annotated, and titled top right 'Semneh', by Banks. Within it are shown the temple of Thutmose III and part of the temple of Taharka. See Dunham and Janssen 1960, map III, where more of the excavated detail is shown.

Verso: a column of measurements.

XIII. A. 20

View of Philae Temple.

PM, Omitted, but incorrectly inserted in the PM Manuscript List under Semna.

Ink over Pencil. Two sheets of paper joined with a strip of newsprint on verso.

29.7 x 30.8 cm.

An ink over pencil drawing in Banks' style of a view of a landscape including Philae temple, seen at left. The drawing is perhaps part of a larger panoramic view and might perhaps be matched with another drawing from the Philae section.

XIII. A. 21a, 21b

Panoramic view of the ruined forts and temples and across the cataract at Semna.

PM, Omitted, but given in the PM Manuscript List as the temple of Taharka at Kumma. Now re-numbered as 21a and joined to its previously unidentified continuation sheet from the Miscellaneous section, now 21b.

Ink over pencil. Right edge of 21a slightly torn and stained, and right edge of 21b has a single large tear.

32.3 x 46 and 32.3 x 46 cm.

A good ink drawing with pencil shading, by Beechey, taken from a viewpoint on the east bank of the river. It shows the brick ruins of the fort and the temple in the foreground, and then the ruins of Semna across the

rocky barrier of the cataract. The arrangement of the brick remains is shown quite clearly, including the sweep of the glacis and the outer wall. On the recto of 21b is '34' in black ink.

XIII. A. 22

View of the ruined forts and temples and across the cataract at Semna.

PM, Omitted

Ink. Stained.

39.2 x 55 cm.

A very fine, highly finished drawing by Beechey, showing a panoramic view right across the cataract barrier at Semna from a viewpoint on the west bank of the river; slightly lower and further from the ruins than the viewpoint chosen by Beechey for XIII. A. 21. Ruined structures on both sides of the Nile are shown. Reproduced in Shinnie 1858, as pl. III, where, although it is not directly specified as being Linant's work, it appears to have been mistaken for one of Linant's drawings.

Verso: numbered in black ink, '37'.

XIII. A. 23a, 23b

A panoramic cataract view.

PM, Omitted. Here re-numbered as 23a, and joined with its continuation sheet, previously unidentified under PM Miscellaneous, now 23b.

Black ink and wash. The paper of 23a includes a taped-on sheet to give the length. It is folded in two places presumably for ease of storage. A tear on the bottom edge has been repaired with tape.

35.4 x 98.5 and 35.3 x 11.2 cm.

A good, finished, panoramic view of a rocky cataract area. The style and use of ink and wash suggest Banks (or perhaps Beechey but the lack of a black ink number might seem to preclude Beechey). The stones at left might represent natural rocks or perhaps ruined structures, but on the newly identified sheet far right, two to three stone courses of a temple(?) appear. Groves of palm trees are shown. The exact area cannot be identified, but the stone structure does not appear to be from Semna.

Kumma (Semna East)

XIII. B. 1

Reliefs and inscriptions from Kumma Temple.

PM, 152 (5), (6), (7); 153 (8), (10)

Pencil. Slight stains.

13 x 38.9 cm.

A fine but rather faint pencil drawing on a minute scale by Linant, made on his 1821-22 journey. The drawing shows the decoration of the entire east wall of Hall II including the two doorways (8) and (10). Titled below, 'Semnée', annotated 'Reliefs' and 'Creux', and Linant's number in pencil, top right, '45[?]'. This is number 45 on Salt's list for Semna, 'hieroglyphicks tiny[?] sketch [?]'. The sand level is almost up to the tops of the doorways and of the visible reliefs and inscriptions slightly less is shown by Linant than Lepsius 1849, iii, 58, 59 (where the reliefs are shown entire). Left: PM (5), (6). Thutmose III led (their joined hands below the sand-line are not visible in the drawing) by Dedwen to Khnum, and Thutmose III consecrates offerings before Khnum. Centre: PM (8), the central doorway. Outer lintel and jambs of Thutmose II, with Seni, Mayor of the Southern City, Overseer of the South Lands under Thutmose I-II at base of jambs (not shown in drawing). Right: PM (7). Hatshepsut (erased and cartouches changed to Thutmose II) between Khnum and Thoth writing. See Shinnie 1958, 5-7, 1 September 1821 (a description of Kumma), and on the return, see 194-5, 9-10 June 1822. Only the latter dates mention making drawings, which took him all day. He says there that he restricted himself to views and a plan without a description, since Banks had covered the temple so thoroughly. In Linant Mss Journal 'Des. No. 3' is written against the text 'la facade du temple' (of Semna). This apparent error is explained by Linant's plan of the temple (see XIII. A. 12) which shows that this wall formed the first entire wall he could discover; hence the term 'facade' used for what was actually an interior wall.

Verso: roughly in pencil, 'N° 3' and elaborately in red ink 'Semnée - N° 3'; both in Linant's hand.

XIII. B. 2

Reliefs and inscriptions from Hall II, Kumma Temple.

PM, 152 (5), (6) (7); 153 (8)

Ink and wash, and ink over pencil. The sheet was previously folded, slight stains.

30.1 x 42.5 cm.

A drawing by Ricci of some of the same scenes shown by Linant in XIII. B. 1. As in Linant's drawing, the walls were half-buried by sand. A small section of the drawing (top left) is quite finely finished in ink and wash, the rest is fine ink-line drawing, although (7) is slightly rougher (perhaps explained by the fair copy of this scene in XIII. B. 3). Ricci's title, written down the left side, is '1. Contra Semen - facciata Esterna - 1. basso rilievo', and there are one or two measurements. Left to right; the upper scenes are (5) and (6), the lower scenes are (8) and (7). See XIII. B. 1 for a description of the scenes.

XIII. B. 3

Relief and inscription from Hall II, Kumma Temple.

PM, 152 (7)

Black ink, slight stains.

25 x 21 cm.

A fair copy by Ricci of his rougher version of this scene in XIII. B. 2. Title in Ricci's hand, along the left side, '2. Contra Semen - Facciata Esterna'. The proportions of the drawing here are smaller so it has not just been traced over XIII. B. 2.

XIII. B. 4

Hieroglyphic texts from Kumma Temple.

PM, 153 (10); verso, (16)-(17)

Pencil, slight stains.

18.2 x 19.3 cm.

A rough pencil sketch of part of the hieroglyphic text from the outer lintel and jamb of Thutmose III of the south doorway of the entrance to Room III.

Verso: a rough pencil sketch of the left end of the dedication text on the frieze from Rooms III and IV. Above this a measured sketch of the elevation of (the east wall of Hall II?). All probably by Bankes.

XIII. B. 5

Rock-text from north of fortress, and doorway text from Kumma Temple.

PM, 155, B 1-29; 153 (11)

Grey ink over pencil, and pencil. The paper has previously been folded widthways, slight stains.

22.8 x 18.3 cm.

Two fine ink over pencil drawings by Ricci, titled in his hand. Upper: (drawn the other way up) 'Semen Contro. Rocche[?]'. The rock-text of Antef (Lepsius 1849, ii, 144, n, and Dunham and Janssen 1960, 151, pl. 99 F). Slightly more text is shown by Ricci than Lepsius, although his copy appears to be less accurate (see Appendix B). Lower: 'Contro Semen interno della porta'. The inner face of the southern doorway of Rooms III and IV (Lepsius 1849, iii, 57 a). Ricci shows part of an upper register of the lintel which is not shown by Lepsius but appears, although not very clearly, in the photographic plate, Dunham and Janssen 1960, pl. 57 (see Appendix B). See XIII. B. 6 for a further drawing of this subject.

XIII. B. 6

Doorway text from Kumma Temple.

PM, 153 (11)

Grey ink and wash over pencil, slight stains.

25 x 21 cm.

A fine grey ink and wash drawing of the lintel and jamb of the inner face of the southern doorway of Rooms III and IV (see Lepsius 1849, iii, 57, a, and XIII. B. 5, lower). This version is perhaps Ricci's ink finished version of the rougher pencil sketch XIII. B. 5.

Verso: in Bankes' writing in grey ink, 'contra Semneh - Interior face - of the side door - from Portico'. Bankes considered this the facade, as did Linant, because the walls of the front chambers were not yet excavated (see XIII. B. 1).

XIII. B. 7

Rock-texts. Graffito of Antef from Kumma.

PM 155, B 1-29

Pencil, slight stains.

11.3 x 18.3 cm.

Two horizontal lines of hieroglyphic text within register lines, rather crudely copied, probably by Bankes who has annotated them 'contra Semneh'. See Lepsius 1849, ii, 144, 1, where more of the text is shown.

XIII. B. 8

Texts of Thutmose IV.

PM, Unidentified.

Pencil. Roughly torn edge at left, slight stains.

10.3 x 18.9 cm.

Very rough pencil copy of four lines of horizontal hieroglyphic text, annotated illegibly but probably in Linant's hand. Below the text, his '23' in pencil. These inscriptions are not among those recorded in Dunham and Janssen 1960, Section III, 129-169, Rock Inscriptions, although Reisner had 'found a number which Lepsius had failed to locate'.

Verso: two horizontal lines of text, annotated illegibly; also some measurements in Linant's hand.

XIII. B. 9

A plan and sections of the temple of Khnum, Kumma.

PM, 152

Black and red ink. The paper is folded horizontally, and torn across the fold with a further large tear at the left edge. Slight stains.

36.5 x 22.7 cm.

A fine black and red ink plan, annotated by Bankes, of Kumma Temple. Title, 'Contra Semneh'. Bankes considered the wall (5)-(10) to be the facade as he could only see isolated parts (shown here) of the unexcavated structure of the Hall II and Court I.

Verso, top to bottom: A rough pencil measured section (preliminary sketch for XIII. B. 10). An ink measured section (not identical). A further detail of two columns(?), a measured diagram (of the sections of wall decoration?) marked 'doorframe', and a measured *kheker* ornament.

XIII. B. 10

A section plan, doorways and Greek/Coptic(?) inscriptions from the temple of Khnum, Kumma.

PM, 152.

WM 1813

Black and red ink over pencil. Paper previously folded, slight stains.

18.4 x 22.9 cm.

A fine ink measured section of the temple, drawn and annotated by Bankes, titled by him in ink, 'Contra Semneh'. The column, of which Bankes notes 'The abacus of this column unusually high' is in Room V (see the section in Dunham and Janssen 1960, map XXIV).

Verso: also titled 'Contra Semneh', two ink measured sketches of doorway lintels with winged sun-disk, divided into registers. Also two single-line Greek/Coptic(?) inscriptions marked '1' and '2' and annotated '1.2 scratched on the front wall within the Portico'. It should be remembered that for Bankes the portico was the internal wall (5)-(10), due to the front of the temple remaining buried.

XIII. B. 11

A plan of the fortress and details from the temple at Kumma.

PM, 152 [plan; recto]; 154 (26) [architrave; verso]

Black ink, slight stains.

11.5 x 18.3 cm.

A neat ink drawing of a measured plan, made and annotated by Bankes of the fortress at Kumma (Semna East), titled, 'Contra Semneh'. It shows a general outline of the fort and the position of the temple within it. (There is a general description of the fortress in Dunham and Janssen 1960, 113, and a detailed plan of the excavated area on map XVI.)

Verso: a diagram showing the orientation of 'what appears to have been the road of approach [to the gate] with hieroglyphs on the rocks'. Also, a measured altar. Also, part of a patterned frieze over which

Bankes has written 'spiral' chord wrought on both the torus', running immediately above a horizontal hieroglyphic inscription annotated 'exterior face of the plateband bearing on the pillar'. This is the architrave containing the cartouche of Amenhotep II from Room V of Kumma temple.

XIII. B. 12

A plan of the fortress at Kumma.

PM, 152

WM 1813

Ink over pencil. Stained.

22.9 x 18.3 cm.

A neat ink drawing of a plan of the fortress at Kumma, titled and annotated by Bankes. It is similar to the plan on XIII. B. 11 but shows compass orientations rather than measurements. Titled 'Contra Semneh'.

Verso: two neat measured plans of parts of a doorway. The lower one is annotated 'Door drawn by Dr.' [i.e. Ricci]. The annotations include the level of the 'surface of ground' inside the temple and some details on the columns.

XIII. B. 13

A plan of the fortress at Kumma(?)

PM, 152

Pencil. The paper has a slightly uneven fold about 2 cm. from the right edge, stained.

31.5 x 20.1 cm.

A rough pencil sketch of a fortress by Bankes showing both measurements and compass orientations. The centre of the fort is annotated illegibly but possibly reading 'granite - cut away - quarried' and at another point 'hieroglyphs'. While identified as the fort at Kumma by PM there is no title, no structure shown within it, and the plan is not an identical shape to that of XIII. B. 11 or 12, nor does it correspond to the heavy L-shape of XIII. A. 18 and 19, Semna fort.

XIII. B. 14

A view of the temple of Khnum, Kumma.

PM, 152

Pencil, stained.

22.3 x 37.8 cm.

A very fine, highly finished pencil drawing of a view by Linant of the front of the temple of Khnum, from a viewpoint to the south-west. Behind the temple can be seen the river and the west bank although Semna

West is hidden behind the temple. The very fine detail includes the hieroglyphic text on the lintel (10); here shown legibly despite being on a minute scale.

Verso: in Linant's hand in pencil, 'Vue du temple du Semnée sur la rive est - dessin N° 2' and in red ink, 'Semnée - N° 2.' This relates to the margin note in the Linant Mss Journal for this temple on 1 September 1821. This drawing is published in Shinnie 1958, pl. IV.

XIII. B. 15

A view of the temple of Khnum, Kumma.

PM, Miscellaneous

Pencil. Stained.

27.3 x 43.7 cm.

A previously unidentified pencil drawing of a view of the front of the temple of Khnum from a viewpoint to the south-west, similar to the viewpoint of XIII. B. 14, but a more distant view. From the style of the drawing and the style and sequence of numbering on the verso, by Beechey.

Verso: in black ink, 'No 36'.

AMARA

XIV. A. 1a

A folder.

PM, Omitted, but now allocated the number 1a.

Pencil on rough beige paper.

32.9 x 42.5 cm.

Reused by PM to store the drawings of Amara and inscribed by them accordingly but presumably a folder used by Banks. It is made from a particular type of paper found in the collection and has written on it (by Banks?) 'Amara - and, some drawings of the Upper[?] part[?].'

XIV. A. 1

Reliefs and inscriptions from the columns of the Meroitic temple, Amara.

PM, 157

Black ink over pencil

25 x 21 cm.

A black ink over pencil drawing by Ricci, showing the decoration of the relief panels and the texts of the columns. He has numbered the drawing '1. amara' in ink, and added in pencil, 'una colonna basso rilievo [~~'male esegu'~~? crossed out] incominciata'. This seems to relate to Linant's note in his journal that 'En regardant avec soin les figures hiéroglyphiques, j'ai remarqué qu'elles n'étaient point d'un aussi mauvais caractère qu'elles m'avait paru au premier abord, et si elles paraissent ainsi, c'est qu'elles ne sont qu'ébauchées.'⁹ In fact these are Meroitic hieroglyphic texts. At the right Ricci has begun to sketch out further reliefs from the column in pencil; but instead these drawings seem to have been continued onto XIV. A. 2 which forms a pair to this one. Only one 'Nile god' is shown but next to it Ricci has written 'ripete'. In the space for another pair Ricci has written very faintly ['quest due figure...?'], 'R' twice [meaning 'ripete'?], and at the bottom '2-3'.

The relief scenes on the columns show King Natakamani, Queen Amanitere, and Prince Sherakarer with Meroitic hieroglyphic texts before various divinities, and 'Nile gods' at the base. The relief panels illustrated here do not seem to correspond exactly to any sequence shown in Lepsius 1949, Text V, 69-70 so presumably belong to another column. Verso: in Ricci's hand '1. amara'.

XIV. A. 2

Reliefs and inscriptions from the columns of the Meroitic temple, Amara.

PM, 157

Black ink over pencil.

25 x 21.1 cm.

This drawing, in black ink over pencil by Ricci, titled 'amara' and numbered '2' forms a pair to XIV. A. 1 (see above). The 'Nile gods' have not been drawn in here but each relief space is marked with a double 'R' to show the figures already illustrated are repeated. At right is a faint pencil note in Bankes' hand; 'blue ground'.

Verso: in Ricci's hand, '2. amara'. One of the vertical lines of hieroglyphic text is sketched out in pencil.

XIV. A. 3

Reliefs and inscriptions from the columns of the Meroitic temple, Amara.

PM, 157

Pencil. The paper is folded.

25 x 42 cm.

⁹ Shinnie 1958, 12.

Rough pencil drawings of the reliefs and inscriptions on the columns. Four different vertical registers are shown. The scale is considerably smaller than that normally used by Ricci (see above, XIV. A. 1 and 2). The reliefs appear to be different ones to those drawn by Ricci, and given the minute scale, suggest the work of Linant. Bankes refers to drawing the columns (XIV. A. 5) but this seems more likely to refer to XIV. A. 6.

XIV. A. 4

A plan of the Meroitic temple at Amara.

PM, 157

Ink over pencil. The paper has been folded lengthways.

24.7 x 21 cm.

A measured 'plan du temple d'amarra - N° 56' by Linant. (N° 55 is marked on his view of the temple, XIV. A. 7. The number 56 is from Salt's list as 'plan of D°' [Amara]. Top left, a measured diagram of a column with a note by him as to the height from the base to the capital. His plan appears to show 16 columns, 4 x 4, one of which appears to be attached to a section of wall. The annotations are difficult to understand. One of the columns is marked 'A' while some of the others are marked '1' and not all the columns are shaded. Against two columns is 'B' and at right two illegible numbers(?) are marked 'Base[?]. Cailliaud 1826, pl. XVII, plan, only shows a block of eight columns, 4 x 2, with an entrance(?) and a further two columns before this. For a discussion of Linant's plan see the Introduction to Amara, above. In his view, XIV. A. 7, Linant shows six standing columns only.

XIV. A. 5

Measured plan of the compartments of the columns of the Meroitic temple, Amara.

PM, 157

Ink over pencil, staining.

10.6 x 21 cm

A small ink plan by Bankes showing the 'measures of the compartments on the columns[?] drawn by me at Amara'. Over the far right column Beechey[?] has written '3 rams[?]'.

XIV. A. 6

Measured sections of the columns of the Meroitic temple, Amara.

WM 1813

PM, 157

Ink over pencil, staining.

20.1 x 28.3 cm.

A measured section of a column showing the four vertical relief spaces. Also, a measured diagram showing (the remains of?) two columns and the space between them, and a small measured groundplan showing the position of three columns. The sepia ink and the writing of Bankes' title, 'Amara' (in particular the style of the 'A') appear to resemble the quasi-printed style of his first journey; however we know that he only reached half a day beyond Wadi Halfa on that journey. It is also curious that only three columns are shown on his plan together with the figures, '124' and 'other sides 140', which appear to represent the distance in paces.

XIV. A. 7

A view of the Meroitic temple at Amara.

PM, 157

Pencil.

23.5 x 37 cm.

A very fine, highly finished pencil view of the temple by Linant; the sky is very finely shaded to give the effect of the clouds, and the detail of the column reliefs are shown. It is numbered '55' top right. In the foreground the extent of the temple platform is visible and there are fallen stone remains at right and what looks like the brick remains of a wall at left. In the background left, is a figure, and the village can be seen beyond. In Linant Mss Journal, under 5 September 1821, 'Des. N° 5' is written against the text 'Le temple se trouve un peu loin du Nil dans la plaine.'

Verso: top right in pencil in Linant's hand, 'Restes du temple a Amarra - N° 5'. At top left he has written in red ink, 'Amarra - N° 5.'

SAI ISLAND

XIV. B. 1

A view of the columns of the remains of a Coptic church in the north of Sai Island.

PM, Omitted

Pencil.

15.5 x 25.4 cm.

A fine finished pencil view by Linant showing four columns, described as the columns of a Coptic church by Lepsius 1849, Text V, 226. Three are standing and still have their undecorated capitals; the fourth lies

protruding from the sand at an angle and without its capital. To the right are the remains of a wall. The hills which rise at the far side of the plain can be seen in the distance. Top right, faintly in pencil, '40'.

Verso: Linant has written in pencil top right, 'Vue des Ruines dans l'Ile de Saïde' and at top left in red ink 'Saïde - N° 92'. This drawing was probably made on his return on 5 June 1822, (Shinnie 1958, 192) as he notes drawing 92 in the Linant Mss Journal against the entry, 'L'île est couverte de ruines de couvents et d'églises, mais il n'y en a qu'un où il y ait quelques choses de remarquable, et ce ne sont que quatre mauvais colonnes de granit mal taillées et qui se trouve dans le nord de l'île'. The verso also contains a small pencil sketch of the head of a figure wearing a uraeus.

XIV. B. 1a

A view of the fortress on Sai Island.

PM, Omitted, and incorrectly given as Sais under 'Nubian Forts', XVIII. A. 6, in PM Manuscript List.

Watercolour.

15.8 x 26.4 cm.

A fine finished watercolour view by Linant of the fortress. It has been correctly identified in Shinnie 1958, pl. VI.

Verso: Linant has written in red ink 'Chateau de Saïde - N° 91'. He presumably made this drawing at the same time as XIV. B. 1, 5 June 1822, on his return journey (see Shinnie 1958, 191). He annotated the Linant Mss Journal for this drawing number at 'Le chateau se trouve sur la rive Est de l'île...'

SEDEINGA (ADAYA)

XIV. B. 2

A view of the temple of Sedeinga (Adaya).

PM, 166

Pencil.

23 x 36.7 cm.

A very fine, highly finished pencil view of the temple by Linant, including sky effects in shading. Amidst the pile of fallen stone blocks, a single Hathor-headed column remains standing.

Verso: Linant has written in pencil, 'Restes d'un temple a Sedingga' and in red ink, Sedeingga - N° 90'. Linant Mss Journal gives this drawing number against the text for the entry for 4 June 1822 on his return journey '...nous arrivâmes à Sédeingga où je vis des ruines et une colonne dont M. Cailliaud m'avait parlé. Je m'y arrêtai pour dessiner...' (Shinnie 1958, 189).

SOLEB

XIV. C. 1

Royal titles from the columns of the temple at Soleb.

PM, 170 (14) middle right ; (13) middle left; (12) bottom left; (8) top right; (10) top left; PM, 171, abacus of columns, bottom right.

Pencil.

26.7 x 17.7 cm.

A fine pencil drawing by Linant of six groups of cartouches and titles 'sur les colonnes du premier portique a Giorgia'. (Linant refers to the site as 'Giorgia'. 'Soleb', he tells us,¹⁰ was what the locals called the monument, being the name of the nearby village, while foreigners referred to it as 'Seloup', the name of the district.)

Linant's numbering runs as follows: At left, three groups are arranged vertically under '2'; the upper is marked '=6', the middle '=2' (and above it he has noted '3. cassé'), the lower '=3'. Of the two groups and the abacus arranged vertically at right under '1'; the upper is marked '=7', the middle '=1' with a Greek/Coptic(?) inscription below it, attached within a dotted rectangular area. The abacus is not annotated.

There is a copy¹¹ of this drawing in the Linant de Bellefonds Mss in the Louvre Museum, Paris. According to Schiff Giorgini 1965 a, 59, Doc. 5, K (Fig. 35) the first five drawings show the decorated panels on the columns (see her plan notations) II N7, II N3, II S11 (with some errors), II S10 and II N13 (with some errors). The drawing lower right is one side of an abacus from court II.¹²

'Avec raison, dans ce dessin, Linant a distingué *Nekhbet*-vautour de *Ouadjet*-serpent, ce qu'il n'a pas fait dans son texte [i.e. the journal description] (cf. Doc. 5, B, e). Pour les noms qu'il a placés dans les deux cartouches, dont un avec surcharge, il a sans doute été influencé par les libellés des panonceaux, qu'il avait dessinés sur la même feuille; en fait, dans les abaqes encore subsistants, nous n'avons trouvé que le nom unique de *Nebmaâtrê*, répété, d'ailleurs sur arasement dans un des cartouches.'¹³

Verso: Linant has written neatly in red ink, 'giorgia - N° 88' and below this roughly in pencil 'N° 88'; while at the opposite corner is the number '59' in pencil. According to Schiff Giorgini, the Louvre copy also has '59' but its red ink(?) number on the verso is 'N° 12'. Drawing 88 is marked against the text of the Linant Mss Journal referring to the columns at Soleb which have 'du côté del leur facade un tableau de hieroglyphes...' (Shinnie 1958, 187). Salt's list gives 59 as 'hierog^{phs} on the columns' at Soleb. This means that the formal red ink numbers on the French versions (e.g. N°12 here) must make up another numerical sequence.

¹⁰ Shinnie 1958, 186.

¹¹ The use of the term 'copy' here for drawings of Soleb simply means a similar drawing but not necessarily an identical version, nor does it contain any implication that it might not be the original version. However it seems likely that the more finished versions in the Bankes Mss for Soleb are the worked-up copies of the Louvre versions. It should also be noted that Linant's numbering system for the different versions is not identical.

¹² See plan at end of Schiff Giorgini 1965 a, I.

XIV. C. 2, and 2a.

A plan of the temple at Soleb.

PM, 169

Ink and wash over pencil. Paper folded lengthways into a sleeve (XIV. C. 2a) 10.3 x 21.8 cm. sealed with red sealing wax, on which 'Giorgia - Sessé' written elaborately by Linant.

42.2 x 24.8 cm.

An ink and wash, measured and annotated groundplan by Linant of the ruins of Soleb temple. His title below is 'plan des restes du temple a Giorgia' and top left is 'N° 58'.

According to Schiff Giorgini 1965 a, 61: 'Ce dernier schéma [XIV. C. 2] est dessiné sur un demi-feuille; l'autre moitié de cette feuille a été gardé par Linant de Bellefonds et est actuellement conservé dans le lot du Musée du Louvre: c'est le Doc. 5, I. On remarque que les deux moitiés de la feuille ont reçu toutes deux de la main de Linant le même numéro 58.'

While it is true that both sheets bear the number 58, they are not two corresponding halves. It appears that Schiff Giorgini has only seen the photographs of the Bankes Mss (probably supplied by the Griffith Institute) and not the originals, and is unaware of the size of XIV. C. 2. Schiff Giorgini gives Doc. 5, I, as being a 'demi-feuille de 17 cm, 5 sur 26 cm, 5' so it is clearly not related to this sheet in size, and is only linked by the number '58'. The Salt list gives '58' as 'plan of a temple' from his section 'F' which is Soleb.

Interestingly, this plan appears not to have a version in the Louvre drawings, nor does the drawing of a column, Schiff Giorgini 1965 a, 59, Fig. 34, Doc. 5, I, have a version in the Bankes Mss. In addition, XIV. C. 3, the list of measurements of the columns, is not mentioned by Schiff Giorgini, who appears to be unaware of its existence. This example highlights the need for a proper comparison of both the French and English portfolios.¹⁴ The fact that these are superficially so similar has obscured the fact that there are, nonetheless, occasional differences. Comments on this plan in the light of modern excavations can be found in Schiff Giorgini 1965 a, 51, Doc. 5, B, d, note 14 and 52, Doc. 5, B, e, note 6.

XIV. C. 3

A list of the dimensions of the columns at Soleb.

PM, Omitted.

Ink over pencil and pencil. The paper has been folded twice; lengthways and then widthways.

45 x 25.2 cm.

¹³ Schiff Giorgini 1965 a, I, 59, Doc. 5, K (Fig.35); a description of the copy in the Louvre.

¹⁴ The author has prepared some preparatory notes for this, but it will not be possible to make a proper comparison until there is a photographic record of both portfolios. In the meantime, a detailed and useful inventory, presently unpublished, of the Linant de Bellefonds Mss in the Louvre, has been made out by Marcel Kurz.

A list by Linant of the 'grandes colonnes a Giorgia', giving their dimensions; e.g. circumference, diameter, etc. It is written neatly in ink over a rougher version in pencil. Although this list appears to relate to the apparently fine, finished, measured drawing of a column in the Louvre portfolio (Schiff Giorgini 1965 a, 59, Fig. 34, Doc. 5, I), the title of the latter is 'Seloub' in ink written over 'Seloup' in pencil, unlike 'Giorgia' here. It seems odd that the more finished of these two different ways of showing the dimensions should be in the Louvre rather than at Kingston Lacy. No exact equivalent for this sheet is found in the Louvre portfolio; i.e. there is no written list but the measurements are found against the drawing of the column (see reference above).

XIV. C. 4

View of the temple at Soleb.

PM, 169

Watercolour.

34 x 50.5 cm.

An extremely fine, highly finished, large watercolour view of Soleb temple. The related preliminary drawing in the Louvre portfolio, Schiff Giorgini 1965 a, 57, Doc. 5, G, Fig. 32, and 58, is a similar size. The Bankes version has been worked up as a watercolour adding the play of light and shadow and the sky effects. The viewpoint is taken from the north-west and shows, left to right, the sectors I-IV. Schiff Giorgini points out that the position was well chosen as it is one of the rare points from which it was possible to see all ten columns which remained standing.

XIV. C. 5

A view of the temple at Soleb.

PM, 169

Pencil

33.8 x 51.1 cm.

An extremely fine, highly finished, large pencil drawing of a view of Soleb temple. The effect of this highly finished style as seen in a photograph led Schiff Giorgini to assume that the Bankes versions were actually ink and wash rather than pencil. The related preliminary drawing in the Louvre, Schiff Giorgini 1965 a, 56, Doc. 5, E, Fig. 30, is a similar size. The viewpoint is taken from the north-east and shows the facade of the great pylon (sector I-II), several columns of the court of sector II, and, at the back right, two of the columns of sector IV. Schiff Giorgini comments on the precision of the detail and adds that Linant no doubt left out the reliefs and inscriptions because at that distance they would have been too vague. Schiff Giorgini considered that the Louvre version had been made on the site using a *camera*

obscura, which would make it the original rather than a copy of the Bankes version.¹⁵ While this drawing, like XIV. C. 4, is not annotated, its equivalent in the Louvre portfolio bears the numbers 14, 9, 4, and 10, at different points (see Schiff Giorgini 1965 a, 56). Number 14 refers to Salt's list, 'Large Views', the 'Great temple at Seloup near Dongola'.

XIV. C. 6

A view of the temple of Soleb.

PM, 169

Pencil

32.4 x 50.5 cm.

An extremely fine, large, highly finished, pencil drawing of a view of Soleb Temple. Schiff Giorgini 1965 a, 58, shows the similar-sized Louvre version in Fig. 33, Doc. 5, H. The viewpoint is taken from the south-west looking towards the north-east. From left to right can be seen: the blocks of sector IV, with column IV S2 which is leaning at a dangerous angle, then the collapsed remains of sector III, the columns of court II, and at the back the north tower of the great pylon. Again, Linant has managed to find one of the few spots where all the standing columns can be seen at the same time.

Verso: Unlike the other Bankes Mss views of Soleb which are not annotated, this has, top left in red ink, Linant's neat 'Giorgia - N° 89'. This drawing number is written against the text of Linant Mss Journal at 'après ce portique, il y en a une autre...' (Shinnie 1958, 188).

XIV. C. 7

A view of the temple of Soleb.

PM, 169

Pencil

32.5 x 50.3 cm.

An extremely fine, large, highly finished pencil drawing of a view of Soleb temple; not annotated. The Louvre version of this drawing, Schiff Giorgini 1965 a, 57, Fig. 31, Doc. 5, F, is a similar size and bears the numbers 11, 87, 5, and 8. The number 11 on Salt's list is the 'Large View' of the 'Great temple at Seloup near Dongola'. The view is taken from the collapsed north tower of the great pylon looking west. Six columns of court II are shown, and at the back the remaining standing columns of sector IV.

In the plain behind the temple a string of camels can be seen in the distance, and at right a figure (which appears to be absent in the photograph of the Louvre version) is shown walking up to the temple.

¹⁵ Schiff Giorgini 1965 a, 57. It is not actually clear whether Linant was using a *camera obscura* himself or not, but he certainly refers slightly to Cailliaud's use of it at this site.

SESEBI

XIV. D. 1**A plan of the temple of Sesebi.**

PM, 172

Ink and wash over pencil. Paper folded.

24.7 x 42.2 cm.

An annotated and measured plan of the remains of the temple by Linant, numbered by him in pencil, 'N° 64', and titled 'Plan du temple de Sessé'. It is written neatly in ink over the rough pencil version which remains visible. Salt's list gives 64 as 'plan -' under 'Sesé'. The extent of the enclosure wall has been measured out in feet. He appears to note the position of eleven columns, although only four were still standing.¹⁶ To the east of the columns, in ink, he marks the 'Restes d'un bassin' on what he notes, in pencil only, was 'terrain bas'.

XIV. D. 2**A view of the temple at Sesebi.**

PM, 172

Pencil, stained.

24.8 x 37.2 cm.

A very fine, highly finished pencil drawing of a view of the remains of the temple at Sesebi. The drawing includes a figure with a donkey in the foreground left, and the sky effects are shaded in. In the distance behind the temple the village can be seen, perched on a hill near the river on which a boat sails.

Verso: in Linant's hand neatly in red ink top left, the title 'Sessé - N° 84' and top right in pencil, 'vue d'un temple à Sessé'.

In Linant Mss Journal a drawing numbered '84' is marked against the text at 'Ce que l'on nomme Sessi est un village ancien sur une montagne séparée des autres et au bord du Nil.' (Shinnie 1958, 184; the entry for 29 May 1822, made on his return.)

TOMBOS

XIV. E. 1a**A European(?) and two Nubian figures travelling on camels near Tombos(?).**

PM, Miscellaneous.

¹⁶ Waddington and Hanbury 1822, plate opposite 286, A, also shows eleven columns, but differently positioned. The plan of Lepsius 1849, I, 119, more closely resembles that of Linant with all the same structures shown.

Watercolour

24.2 x 39.4 cm.

A very fine, highly finished and detailed watercolour drawing by Linant. It shows a magnificently robed and immaculate bearded figure, apparently European, (perhaps a self-portrait?)¹⁷ seated on an elaborately and luxuriously saddled white camel. Behind him rides a Nubian figure, neatly dressed in a white tunic and tight-fitting red cap, and another Nubian figure gallops alongside on his camel at left. They are riding through a plain and the round thatched huts of a village are to be seen on the plain, beyond right, against distant rocks.

Verso: in pencil, Linant has written 'N° 11'. This corresponds to the Salt list drawing number 11 which is given as 'a coloured sketch, very beautiful, dromedaries in march'. Although no area is specified in this title, the drawing is placed at the beginning of his section 'B' which then continues with drawings of Tombos.

XIV. E. 1

An overturned colossal statue in the quarry at Tombos.

PM, 174

Pencil and monochrome grey ink wash.

25.2 x 38.4 cm.

A very fine, highly finished, monochrome grey ink wash over pencil drawing by Linant showing the fallen colossal statue lying in the quarry. It represents 'a standing male royal figure about 4 metres high, uninscribed, but nearly, if not quite, finished.' It had apparently been 'abandoned where it lay' because the head had been damaged.¹⁸ PM attributes the statue to the Early Napatan period, to either Taharqa or Tanwetamani.

Verso: in Linant's hand in red ink at left, 'tousous - N° 12' and at right in pencil 'Statue de granit dans les - carrières a tousous - N° 12' and above this in pencil 'dans les carrières a tousous'. The number 12 appears in Salt's list under 'B' where 12-17 refer to what he calls 'Tumus' (the 'u' having a flat-line accent over it). This is evidently Tombos since the drawings include a colossal statue and are followed by the drawings at Kerma. However the numbering is not exactly as here; 12 being 'on a rock at Tumus' and 14 being 'sketch of colossal statue at D°'. This is perhaps just a coincidence of the numbers since as usual the red ink number relates to the Linant Mss Journal text where Linant's drawing number 12 is at 'Je vis une très belle statue...', Shinnie 1958, 22. The dimensions of the statue are given by Linant in his journal (Shinnie 1958, 23).

¹⁷ This same well-dressed bearded figure appears in other of Linant's drawings. Perhaps the same figure with a camel caravan and the same type of village huts also appears in the series of pencil drawings, which remain unidentified, but have now been placed together in the new section of material relating to the Sudan.

XIV. E. 2**Rock texts from Tombos. Stela of year 2 of Thutmose I.**

PM, 174

Pencil. Torn upper left and upper right.

28 x 25.2 cm.

A very fine copy of this stela by Ricci, showing the 18-line text in great detail, and also the decoration of the lunette and the male figure seated below the text. Below, Ricci has written 'ai confini di Dongola sopra una rocca difaccio all'Isola Tumus. - ['ci' or 'a.?'] deve essere della larghezza marcata a.' and 'incisione'.

Thutmose caused this stela to be cut in his second year to commemorate his expedition into Nubia, but it contains 'very few facts of a historical character'.¹⁹ Compared with the text as given by Lepsius 1849, III, 5, a, and Sethe 1906, 82-6 (N° 32), there appear to be some omissions and many of the signs are incorrect although generally speaking a very full text is given. Lepsius, unlike Sethe, gives the entire text as it appears in the original format on the stela. No additional material is given by Ricci for the broken section bottom right, which is also shown as missing in Lepsius. However, for a section of the text shown as damaged in Sethe, see Appendix B for Ricci's version.

Verso: a rough pencil sketch showing a lunette (the top of another stela?) in which only a single priest shouldering a carrying pole (for a sacred bark) is shown, with the rest of the scene missing.

XIV. E. 3**Rock texts from Tombos. Stela of year 2 of Thutmose I.**

PM, 174

Pencil

37.3 x 26 cm.

A very fine, detailed pencil drawing of the stela by Linant, who has written below it, 'toumous - sur un rocher de granit', and at top right in pencil, 'N° 13'. (Salt's list gives 13 as 'hierlg^h tablet at ditto [Tombos]'. Like Ricci's drawing (XIV. E. 2) of the same stela it shows the lunette design, the text in detail, and the figure at the base. Ricci and Linant were still together at this point so it is interesting that they each made a similar version of the same stela.²⁰ Like Ricci's version there are some omissions and many incorrect signs here but otherwise it is a very full copy of the text.

Verso: Linant has written in red ink, 'toummous N° 7.' below 'N° 7 toummous' roughly in pencil. This drawing number appears against the text for Linant Mss Journal which describes his finding various stele; '...c'était le plus grand...' (Shinnie 1958, 19, for 11 September 1821.)

¹⁸ Dunham 1947, 63.

¹⁹ Budge 1907, I, 568. Budge also gives a translation of the content of the text.

²⁰ Both also made copies of the stela of Merymose; XIV. E. 5 and 6.

XIV. E. 4

A view showing the position of the rock-texts of Thutmose I and Merymose, at Tombos.

PM, 174, 175

Pencil

23.5 x 37.2 cm.

A very fine, highly finished pencil drawing by Linant of a view showing the rock which contained both of the stelae, of which he had copied the inscriptions, carved on adjoining sides of the same rock. At right are two Nubian figures resting under the shade of a make-shift tent made from suspending some fabric from a spear; one figure sits and points to the inscriptions, the other lies on the ground beside him.

Verso: Linant has written neatly in red ink, 'toumous N° 11', and above this, in pencil, 'vue d'un rocher de granit rouge a Toumous au confins de Dongola et de Mahasse. N° 11'. Drawing number 11 is noted against the Linant Mss Journal text for 12 September 1821 (Shinnie 1958, 22) at 'De cette pyramide [not a pyramid but the Deffufa at Kerna] je fus à Toumous à ce rocher où la veille j'avais vu des hiéroglyphes. Je les dessinai tous et fit une vue de ce rocher.'

XIV. E. 5

The rock-cut stela of Merymose at Tombos and a map of the Nile showing Semna.

PM, 175

Pencil. The paper is folded widthways.

42 x 24.2 cm.

Two separate drawings by Linant. At left is a fine drawing of the stela of Merymose showing the text. This is titled by him in pencil, 'toumous - sur un rocher de granit' and 'N.8'. At right is a pencil sketch-map of part of the Nile showing the position of Semna and to the north a 'chateau'. He gives the orientations of the two Semna forts and against the map marks the distance in hours from the 'chateau' to Semna and from Semna to an un-named island to the south (two hours and one hour respectively). He has separated the drawings with a red ink line, and in red ink at top left, neatly written, 'toumous - N° 8'. Top centre, in pencil, he has written and crossed out 'N° 12' (this number is the Salt list number for 'on a rock at Tumus'.)

The stela is that of Merymose, Viceroy of Kush, who is shown standing, arms raised, before the cartouches of Amenhotep III. Lepsius 1849, Text V, 244, gives what is apparently a less accurate version of the stela and its text taken from Cailliaud. In Linant's version the text is fairly roughly noted and contains omissions and errors.

Drawing 8 is noted in the Linant Mss Journal for 11 September 1821, against the text (Shinnie 1958, 19) where the stela is described in some detail: 'Du côté du nord il y a une autre tablette; c'est une

figure qui fait une offrande au nom d'un Roi sous lequel sont deux prisonniers liés par les bras à un poteau. Il y a aussi quelques hiéroglyphes dessus et derrière la figure.' (the description continues).

XIV. E. 6

The rock-cut stela of Merymose at Tombos.

PM, 175

Pencil

28.3 x 22.7 cm.

A pencil drawing by Ricci of the stela of Merymose, Viceroy of Kush (see the version by Linant; XIV. E. 5). Below it is a small drawing of a doorway within a curved shrine(?). Above the drawing Ricci has written, 'difaccio all'isola bedin [Badin Island] sui blocchi di granito che si trovano sulla strada alla dritta. difaccio all'isola Tumus'. At top right, crossed out, are three names, difficult to read but perhaps; 'Gesira Nannie'(?), 'Sopra Tomus'(?), and 'Gesira bedin'(?). Below the drawings Ricci has written 'Bernard Hanbury & George Waddington - 1820'.²¹ Linant wrote: 'Du côté de l'Est, qui est celui du chemin, il y a encor deux figures et des caractères; mais seulement grattés. Deux messieurs Anglais ont écrit leur nom ici et je prèsume bien qu'ils n'auront rien vu car sans doute, dans ce cas, ils auraient écrit leur nom d'un autre côté. Peut être sont ils arrivés là le soir ou à midi et que l'obscurité ou l'envie de rester à l'ombre [!] les aura empêchés de voir ces antiquités, dont ils ne m'ont rien dit au Caire, lorsqu'ils m'ont priés de faire des dessins de ce qu'ils avaient vu d'après des petits croquis à eux, et puisqu'ils m'ont parlé de Birquel, Nourri, etc. dont j'ai fait les dessins, ainsi que celui du'un Nubien²² pour mettre dans leur ouvrage'.²³ Compared with that shown by Lepsius 1849, Text V, 244, this is not a very accurate version of the text. Again it is interesting, since they were together, that Ricci should make another version of what Linant has drawn.

KERMA

XIV. E. 7

A view of the Upper (Eastern) Deffufa at Kerma.

PM, 176

Pencil

20 x 36.6 cm.

²¹ Waddington and Hanbury saw and copied the Merymose stela at Tombos on 22 November 1820, but failed to copy the stela of year 2 of Thutmose I because it was too 'defaced'. Waddington and Hanbury 1822, 39.

²² Perhaps the drawing which appears opposite the title page of Waddington and Hanbury 1822. It is interesting to note that Linant met and discussed with them his impending journey.

²³ Shinnie 1958, 19.

A very fine, highly finished pencil view by Linant of the Upper Deffufa. In the distance at left on the plain are two camel riders, and in the foreground right, two Nubians with a seated, saddled camel. In the gap at the centre of the brick ruin is a flat-topped structure, possibly with a tiny figure standing on it. The brickwork is shown in considerable detail.

Verso: Linant has written neatly in red ink, 'Toumous. N° 9', and in pencil, 'vue d'une des pyramides de briques crues dans le desert a toumous. N° 9'. Drawing 9 is written in the Linant Mss Journal for 11 September 1821 (Shinnie 1958, 20), against the text 'Alors il me vint dans l'idée que cette masse que je voyais était une pyramide'.

XIV. E. 8

A view of the Lower (Western) Deffufa at Kerma.

PM, 175

Pencil

22.2 x 37.4 cm.

A fine, highly finished pencil drawing by Linant of a view of the Lower Deffufa. In the foreground are two Nubians; one riding a camel, the other running along after a camel and holding its tail. On the top of the Deffufa is a tiny figure with a spear or long stick, and there is a further figure in the mid-distance on the sand ramp leading to the central gap in the ruin.

Verso: in Linant's hand, neatly in red ink, 'toumous. N° 10' and above this in pencil, 'vue d'une pyramide en Briques crues dans le desert a toumous. Le plus près du Nil. N°10'. Drawing number 10 is marked against the text of the Linant Mss Journal for 12 September 1821 (Shinnie 1958, 21) at 'Elle n'est ni aussi élevée que l'autre, ni aussi grande...'

ISLAND OF ARGO

XIV. F. 1

Comparative measurements of the two colossi of Argo.

PM, Omitted, and in the PM Manuscript List described as the measurements of the broken colossus only.

Ink over pencil. Paper folded widthways.

24.7 x 21.2 cm.

A list made by Linant of the comparative measurements of parts of the colossi, showing the slight differences between the two. The title written below is 'Dimensions des colosses d'Argos'. He also notes the length of the ruined remains behind the statues; one hundred paces. As is usual with Linant the list is written out roughly in pencil, then over-written more neatly in ink, but without removing the pencil beneath.

XIV. F. 2**A view of the Northern, broken colossus at Argo.**

PM, 180

Pencil

25.4 x 36.7 cm.

A very fine, highly finished pencil drawing, including cloud effects, showing the fallen colossus which lies on its back in two pieces, broken across the chest. A small statue figure can be seen between the legs. At right, two Nubians holding spears point to the statue.

For the first time in the views of the journey south, the background landscape is shown as being thickly wooded. According to Linant's description (Shinnie 1958, 180) in areas where it was not cultivated, the island was 'couverte de bois de mimosas...' Top right, in pencil, Linant has numbered this drawing '66'; the number it is given in the Salt list as 'sketch of colossal statue' under the section, 'H. - Argos.'

Verso: Linant has written the title neatly in red ink at top left, 'Colosse a argos. N° 83' over the pencil 'N° 83'. In the Linant Mss Journal this drawing number is at the entry for 24 May 1822, on his return journey, written against the text, 'Celui du coté gauche du temple qui était le plus beau, s'est cassé en deux pièces en tombant...' (Shinnie 1958, 180). At top right he has written in pencil, 'vue du meilleur des deux colosses de l'Ile d'argos'.

XIV. F. 3**A view of the Southern, unbroken colossus at Argo.**

PM, 180

Pencil

25.7 x 38.4 cm.

An unfinished, pencil outline drawing of the unbroken colossus at Argo by Linant. His pencil number, top right, '65', corresponds to its number in the Salt list. As in XIV. F. 2, a thickly wooded landscape background is shown. This drawing, referred to in Shinnie 1958, 180, is published as pl. VIII.

Verso: Linant has written neatly in red ink 'argos N° 83', the same number which he has given to his drawing of the broken colossus, XIV. F. 2.

GEBELBARKAL**XIV. G. 1****The house of Melek Chaous at Merowe.**

PM, Omitted

Pencil.

15.7 x 26.7 cm.

A fine, small, pencil drawing of a view of the fortress by Linant; still to be seen there in 1958.²⁴ The house abuts the wall of the fortress, against which lie piles of debris. In the foreground is a Nubian figure with a spear. Top right, very faintly in pencil, is Linant's title and the number '91'. In Salt's list 91 is 'house of Melek Shouar at Merwa'.

Verso: top left in pencil in Linant's hand, 'Mérowa - ou Maison du Melek chaous près de Birquel'. Below this, neatly in red ink, his 'merrowa N° 81', and 'N° 81' in pencil. Drawing number 81 is marked in the Linant Mss Journal against the text reading, 'je fus visiter les ruines qui sont à ce village nommé Merrowa' for 28 April 1822 (his return journey), Shinnie 1958, 167. See also Crawford 1951, 45, 48, and pl. 16a.

XV. A. 1

Pyramid 3, chapel, side wall (south). Gebel Barkal, North group.

PM, 205

Pencil.

21.5 x 38 cm.

A very fine drawing made and annotated by Linant in pencil with a darker line in part, to emphasise the shadow of the relief. This pyramid chapel is now destroyed except for the inner end. A procession of figures wearing long robes is shown in four registers at left, following a priest with a censer and a man holding flowers(?) who stand before the (unknown) queen or princess. She is seated on a lion throne, with an attendant(?) and a winged goddess behind her. See RCK, IV, 93; III, pl. 14 B (Lepsius) and pl. 31 D (for a photograph of this drawing). Bottom right, in pencil, 'figures en relief, dans une des pyramides a Birquel'.

Verso: top left, in red ink, 'Birquel N° 19'. Top centre, in pencil, 'N° 18', and in pencil, bottom left, other way up, '68'. Salt's list gives '68' as 'King on throne - entrance of pyramid' under 'J Birkel & Noorie'. Drawing number 19 is written against the Linant Mss Journal text at, '...ont cette chambre voutée et ont des sujets curieux', while drawing 18 is written at 'Ces pyramides sont dans le désert...' (Shinnie 1958, 46, for 8-15 October 1821).

XV. A. 2

Pyramid 3, chapel, side wall (north), Gebel Barkal, North group.

PM, 205

Pencil. Stained, left edge torn.

²⁴ Shinnie 1958, 54, note 1.

28.5 x 45.5 cm.

A pencil drawing by Ricci of the scene on the side wall (north) which is similar but not identical to the scene on the south wall (see XV. A. 1). See RCK, IV, 93; III, pl. 14 A (Lepsius) and pl. 31, C (for a photograph of this drawing). Ricci has written above the drawing, 'tempietto 3. Facciata dritta entrando. le piccole figure sono solamente tracciate a basso rilievo - le grandi sono basso rilievo finito.' Salt has added below this, 'I[circled] at XX in N° 3 plan B[circled]'.

XV. A. 3

Pyramid 3, chapel, rear (west) wall. Gebel Barkal, North group.

PM, 205

Pencil.

28.3 x 22.7 cm.

A pencil drawing by Ricci showing the false door at the rear of the chamber and the decoration around it, and bark above. Ricci has written in pencil below the drawing, left, 'tempietto N° 3. muraglia di fondo.' Above the drawing, left, in pencil, Salt has added, 'H[circled] - end of chamber at X - at N° 3 plan B[circled]'. See RCK, IV, 93; III, pl. 14 C (Lepsius) and pl. 31, E (for a photograph of this drawing). Ricci's details of most of the relief figures, both their appearance and positions, appear substantially different to those drawn by Lepsius. For example Ricci shows a very detailed hippopotamus goddess in the second register on the left, complete with tail, animal legs, pendulous breasts and long snout, whereas Lepsius shows a male human figure.

XV. A. 4

Pyramid 4, chapel, right (north) wall. Gebel Barkal, North group.

PM, 205

Pencil. Slightly stained.

28.5 x 45.5 cm.

A pencil drawing by Ricci of the scene from the wall of the chapel. A priest holds a censer before the queen, who is seated on a lion throne with a winged goddess behind her. According to PM the queen is possibly the daughter of Queen Naldamak; RCK, IV, 86, says the name was not found but is possibly Amanirenas. See RCK, IV, 86-9; III, pl. 13, C (Lepsius), 31, A (for a photograph of this drawing). Ricci has drawn the feet, shown as missing in Lepsius. Ricci has written in pencil over the drawing, 'piramidi lontani N°. 2 - tempietto N°. 2. - facciata dritta entrando - basso rilievo' and at the left of this Salt has added, 'G[circled] at XX in N°. 2 plan B[circled]'. See XV. A. 41, which RCK, IV, 87 suggests may be the west wall from the same chapel. According to Ricci's own title (and to PM), it is.

XV. A. 5**Pyramid 4, left (south) wall. Gebel Barkal, North group.**

PM, 205

Pencil. Slightly stained.

28.5 x 45.5 cm.

A pencil drawing by Ricci of the scene opposite and similar to that of XV. A. 4. Ricci has written in pencil, top left, 'tempietto N°. 2. - facciata sinistra entrando - Basso rilievo grosso - qualche resto di pittura.' Over this in pencil, Salt has added, 'F[circled]at XO in N°. 2 plan B[circled]'. See RCK, IV, 86-9; III, pl. 13, D (Lepsius), and pl. 31, B (for the photograph of this drawing). Ricci shows less missing from the base of the relief, and a miniature figure (part of the throne-back?) not shown in Lepsius. See XV. A. 41, which RCK, IV, 87 suggests may be the west wall from the same chapel. According to Ricci's title (and to PM), it is.

XV. A. 6**Pyramid 5, chapel, rear (west) wall. Gebel Barkal, North group.**

PM, 206

Pencil. Slightly stained.

28.5 x 22.7 cm.

A pencil drawing by Ricci of the decoration of the rear wall of the chapel; a bark shown above a false door. Ricci has written below in pencil, 'Tempietto N°. 1. - Muraglia di fondo - basso rilievo - a. ['a.' is written against the left side of the false door at three points] tutto questo basso rilievo si alza 4. pollici dalla Muraglia.' Above this, in pencil (by Salt), 'Sketch C[circled]' and at the right of it, 'at X in plan of N°. 1 in B[circled]'. See RCK, IV, 81-2; III, pl. 6, C (Lepsius), pl. 30, D (for the photograph of this drawing). The central part of the structure of the false door, missing in Lepsius, is shown by Ricci. The same bark was also drawn by Linant, see XV. A. 7.

XV. A. 7**Details from the false door of the chapel of Pyramid 4, North group, and the Sanctuary of the Great Temple, Gebel Barkal**

PM, 206, 220 (42)

Pencil. Bottom right corner torn, slightly stained.

21.2 x 29.5 cm.

Two fine pencil drawings of details by Linant. Top: The bark above the false door of Pyramid 4 (also shown by Ricci in XV. A. 6). Below: a standing figure of Nowalli from the Sanctuary of the Great

Temple; one of five gods in procession. His costume and jewellery are shown in great detail. Linant has written in red ink over 'N° 33' in pencil, 'Birquel N° 33'. Along the top, left to right, he has written, '83' (pencil), 'N° 20' (red ink), '84' (pencil), 'N° 20' (pencil). Below the bark, in pencil, he has written, 'N° 84 - sur le fond d'une des chambres des pyramides a Birquel'. Below the figure he has written, 'Relief tres fort - [N° 83' crossed out] Sur les murs du sanctuaire du grand temple a Birquel'.

Salt's list for Gebel Barkal gives '83' as 'small figure' and '84' as 'Boat with the sun'. Linant Mss Journal gives drawing '20' against a general reference to the chapels (Shinnie 1958, 46), while '33' is written against the text, 'La chambre du sanctuaire ... était ornée de figures qui sont d'un relief beaucoup plus fort que tout ce que j'ai vu avant dans les sculptures Egyptiennes' (Shinnie 1958, 51). See Macadam 1946, 62, for details of the processional figures which were also drawn by Ricci (XV. A. 32) but omitting the beard and ceremonial tail which Macadam considers identifies them as gods.

XV. A. 8

Pyramid 5, chapel, left wall. Gebel Barkal, North group.

PM, 206

Pencil. Some staining.

28.5 x 45.5 cm.

A fine pencil drawing by Ricci of the relief scene from the left wall of the chapel. A prince, before three registers, censes before the king, who is seated on a lion throne with a goddess and a god behind him. Top left in pencil, in Salt's hand, 'D [circled]', and top right, in Ricci's hand, some measurements(?) '11.4. 6.6'. Below the drawing, left, Ricci has written in pencil, 'Tempietto N. 1. - parte sinistra entrando - basso rilievo - nessun segno di pittura' and Salt has added, 'at XO N° .1. in plan B[circled]'. See RCK, IV, 81-2; III, pl. 6 B (Lepsius), pl. 30 C (for a photograph of this drawing). Compared with Lepsius' version, in the top register Ricci shows birds rather than some kind of objects in the middle line of offerings; also a second anklet on the figure of the king, and slightly different fronds held by the men in a procession in the lower register.

XV. A. 8a

Part of a relief from Pyramid 5.

PM gives it as XVI. B. 9.

Pencil.

22.9 x 14.4 cm.

This small pencil drawing of a register of four small figures of priests in procession holding (staves with papyrus flower ends?) had been put into the Meroë section in error. It has now been renumbered and added here. It is by Ricci, who was not at Meroë, and from the annotations it clearly fits here. At top, Ricci has

written 'Tempietto N° .1. parte sinistra entrando della porta.' Below this in Salt's hand is 'attached to D[circled]at xx'. From the plan B[circled]on XV. B. 14 showing the pyramid chapels, it can be seen that 'xx' is the section of the left wall, to the left of the entrance door. These priests would then be following those in the procession seen in XV. A. 8. PM, 206 does not cite any examples of the decoration of this wall so this drawing appears to provide additional information.

XV. A. 9

Pyramid 5, chapel, right wall. Gebel Barkal, North group.

PM, 206

WM 1813

Pencil. Slightly stained.

24.7 x 37.6 cm.

A fine, detailed pencil drawing by Linant of a similar but not identical scene to that shown in XV. A. 8. This drawing is of the opposite wall of the same chapel. At bottom right in pencil, Linant has written, 'figures en relief - dans une des pyramides de Birquel' and bottom left, faintly, the other side up, '71'. In Salt's list 71 is 'as 68 before another pyramid.'; 68 being 'King on throne entrance of pyramid'. See RCK, IV, 81-2; III, pl. 6 A (Lepsius), pl. 30 B (for a photograph of this drawing). Part of the lowest register at right is obscured by sand or rubble in Linant's version. He shows details of heads and faces which are missing in Lepsius, and slightly more detail of the goddess' anklets and the king's sandals. The 1813 watermark shows how long drawing paper might be kept before use; here eight years.

Verso: in red ink, top left, 'Birquel N° 20', and in pencil, top middle, 'N° 19'. In Linant Mss Journal, drawings '19' and '20' are written against a general comment on pyramid chapels (Shinnie 1958, 46).

XV. A. 10

Pyramid 6, chapel, right wall. Gebel Barkal, North group.

PM, 206

Watercolour.

18.1 x 24.8 cm.

A very fine watercolour by Linant showing part of the scene from the wall. Prince Yetaretey holds out a censer before Queen Naldamak, who is seated on a lion throne, behind which is a winged goddess. Above Yetaretey is a small plaque with a Meroitic inscription. Before the queen is a cartouche, painted red, but above the drawing Linant has added a pencil sketch showing the hieroglyphs in the cartouche. This chapel is now destroyed. PM points out that the Meroitic cursive text shown here is actually the one from the left wall, not from this wall, as can be seen from a comparison with Lepsius' drawings of both scenes. See

RCK, IV, 97-9; III, pl. 13 A (Lepsius), pl. 30 G (for a black and white photograph of this drawing). See Macadam 1946, 63, F for a discussion of the cartouche and inscription. In Lepsius' version, the cartouche name and cursive text plaque are shown as slightly damaged and Macadam has reconstructed the name of the queen by using Linant's hieroglyphs.

Verso: Linant has written, in pencil, top middle, 'peinture dans une des pyramides a Birquel - N° 21', and in red ink, top left, 'Birquel N° 21'. In Linant Mss Journal, the drawing '21' is marked against the text which refers to the inscriptions which he found and copied in this 'chambre peinte' (Shinnie 1958, 46). See XV. A. 43, for separate copies of the Meroitic inscriptions.

XV. A. 11

Pyramid 6, chapel, left wall. Gebel Barkal, North group.

PM, 206

Pencil. Slightly stained.

28.3 x 45.5 cm.

A pencil drawing by Ricci, showing the part of the scene on the left wall of the chapel, similar but not identical to that on the opposite wall drawn by Linant; see XV. A. 10. The plaque over the prince's head is blank but marked 'M[circled]'. Top left of the drawing, Salt has written in pencil, 'K[circled] at X in N°. 6 plan B [circled]'. See RCK, IV, 97-9; III, pl. 13 B (Lepsius), pl. 30 H (for the photograph of this drawing). Ricci shows part of the bottom of the relief (showing the king's feet and the stem of the goddess' flower) which are missing in Lepsius' version. See XV. A. 43 for a separate copy of the Meroitic inscriptions.

XV. A. 12

Temple B 300. Details of the Bes and Hathor columns showing decoration and inscriptions. Gebel Barkal.

PM, 209, (1)

Pencil. Slightly stained.

22.6 x 28.4 cm.

A detailed drawing by Ricci, showing, left to right, the Bes column (numbered '7') from the First Hall, the Hathor column with text (numbered '1') from the Second Hall, six other column faces containing inscriptions (numbered by Ricci '4 - 5 - 6 - 8 - 9 - 12' and marked, probably by Salt, 'all have the Isis head', and by Ricci as 'iside') all from the First Hall. Ricci has written, top left, 'Berchel Scavazione - Tifone e Colonne dei portici'. Next to this Salt has written in pencil, 'Refer to plan B' and top right, 'C'.

For this temple, see Dunham 1970, 12. Where the cartouches are not left blank or partly so by Ricci, all contain the name of Taharka (see Lepsius 1849, Text V, 262 (bottom)).

PM does not give any other reference for the texts here marked 4, 5, 6, 8, 9, and 12, from Hathor columns in the First Hall so they have been reproduced here in Appendix B. They consist of square plaques bearing the names and titles of Taharka.

XV. A. 13

Temple B 300, Third Hall, texts from pillars. Gebel Barkal.

PM, 211

Pencil, staining.

21.3 x 27.1 cm.

A pencil drawing by Ricci showing the texts on the various faces of the two Bes pillars, one of which is now destroyed, from the Third Hall. The texts contain royal titles of Taharka. Above the left pillar, Ricci has written in pencil, 'pilastro alla sinistra entrando - 2. [referring to the face numbered as '2'] di dietro del Tifone'. He has numbered the faces '1', '2', and '3', with the Bes-statue face marked as '4'. Above the three faces of the right pillar (marked '1', '2', and '3'), Ricci has written in pencil, 'pilastro alla dritta - [~~'sinistra'~~ crossed out] dritta entrando'. Below the drawing he has written in pencil, 'Berchel [~~'Berchel Scavazione'~~ crossed out] - Camera dei Tifoni - [~~'alla fro'~~ crossed out] Vicino al Santuario'. Between the two pillars, in pencil, Salt has written 'D - refer to plan B'.

XV. A. 14

Temple B 300, Third Hall, south wall, relief. Gebel Barkal.

PM, 209 (2)

Pencil.

22.6 x 20.1 cm.

A very fine pencil drawing by Ricci, showing the relief and inscriptions from the south wall of the Third Hall. Taharka is shown standing and offering incense to Onuris and Tefnut across an offering table. Above the drawing in pencil, Salt has written, 'G - Typhons chamber c - vide plan B.' and below the drawing, 'Typhons chamber'. Ricci has written in pencil below the drawing, 'Camera dei Tifoni - alla dritta entrando - basso rilievo - N° 1. - la parte opposta è tutta rovinata' and 'Berchel [~~'Scavazione'~~ crossed out]'. Lepsius 1849, V, 7a, shows this scene. One or two additional hieroglyphs are shown by Lepsius, compared to Ricci.

XV. A. 15**Temple B 300, Third Hall, west wall, relief. Gebel Barkal.**

PM, 209 (4)

Pencil, stained.

23 x 28.3 cm.

A fine pencil drawing by Ricci, showing the relief scene and inscriptions from the west wall of the Third Hall. Taharaka is shown followed by his mother Abar offering the image of Ma'at to Amun Re of Karnak (seated on a throne) and Mut. Top right in pencil, Salt has written 'F in Typhons chamber - b - vide plan B.' Below the drawing in pencil, Ricci has written, 'Camera dei Tifoni [~~'dopo il santuario'~~ crossed out] - Facciata sinistra entrando - intaglio - si vede qualche colore.' and 'Berchel Scavazione'. Evidently there was colour remaining on this scene. See Lepsius 1849, V, 7c. The inscription before the king, missing in Lepsius, is shown by Ricci; see Appendix B.

XV. A. 16**Temple B 300, Third Hall, the relief scenes and three doorways of the north wall. Gebel Barkal.**

PM, 209 (6)-(7); doorway, 211 (8)

Pencil, stained.

29.5 cm. x 45.5 cm.

A fine pencil drawing by Ricci showing the relief scenes, inscriptions, and three doorways of the north wall of the Third Hall. Top right, Salt has written in pencil, 'H. - Typhons Chamber - Entrance of Sanctuary - d. d d. d in Plan B.' Below the drawing, Ricci has written in pencil, 'parte esterna della porta [~~'di mezzo'~~ has been inserted] per entrare nel santuario - intaglio - Berchel Scavazione.' Above the drawing of the central door lintel, Ricci gives the width(?) measurement '26.7'. Taharka receives life from Hathor (left scene) and from Mut of Napata (right scene). The cartouches over the side doorways and the lintel of the central doorway are shown. See Lepsius 1849, V, 8. Apart from one or two omissions and errors, Ricci's text is substantially the same.

XV. A. 17**Temple 300, Third Hall, east wall, relief scene. Gebel Barkal.**

PM, 209 (5)

Pencil. Staining on the top edge.

22.9 x 28.5 cm.

A fine drawing of the relief and inscriptions of the east wall by Ricci. Top right, Salt has written in pencil, 'E - in Typhons chamber a - vide plan B'. Ricci has written below left in pencil, 'Berchel Scavazione -

Camera dei Tifoni - facciata Dritta entrando [Salt has apparently written this 'Dritta entrando' over whatever Ricci had written, although above it faintly can be seen Ricci's 'dritta entrando'] - intaglio - N° . 2.' Taharka, followed by Queen Tekahatamani with libation and sistrum (missing here), offers wine to the ram-headed Amun Re of Gebel Barkal, seated on a throne, and Mut. See Lepsius 1849, V, 5, which is a coloured drawing. Lepsius restores the areas at the centre of the relief (which include Amun's hands, sceptre, and feet) which Ricci shows by his shading technique as destroyed and missing. Ricci also shows an oblique line running down from the large uraeus on Amun's shrine which is evidently part of the representation of the mountain of Gebel Barkal; this is entirely missing from Lepsius' restoration. Ricci shows some errors and omissions compared with Lepsius; he also shows the queen's cartouche (spelling out Reisner's 'Amandikehet' as having a lion hieroglyph instead of the *k* sign).

XV. A. 18

Temple B 300, Central Sanctuary, west wall, reliefs and inscriptions. Gebel Barkal.

PM, 211 (11)

Pencil. Some staining around edges.

25.7 x 38.5 cm.

A very fine, highly finished drawing by Linant of the reliefs and inscriptions of the west wall of the Central Sanctuary. The king offers necklaces to the Theban Triad, Amun Re and Horus. Above the drawing Linant has drawn one *kheker* sign from the frieze and noted the number of others, '61 - dans la longueur'. Very fine pencil shading throws up the raised relief which Linant notes in his journal is found in this chamber only; the relief in the rest of the building being of the sunk type. The damaged area of wall at right is also finely shown. Bottom right, faintly in pencil, Linant has written '67'. This corresponds to Salt's list number 67, 'figures & hieroglyphs, finished sketch'.

Verso: Linant has written in pencil, top left, 'dans le Tiffonium, a Birquel - coté gauche en entrant - dans la chambre entière - N° 26', and below this in red ink, 'Birquel N° 26'. In the Linant Mss Journal, drawing 26 is given against the text, 'il n'y a que le sanctuaire en relief... ; (he means as opposed to 'en creux'), Shinnie 1958, 48).

See Lepsius 1849, V, 10. Linant gives more detail of the standards behind the king, but does not show the king's sandal loops in full. Lepsius restores what Linant shows clearly to be damaged and missing parts of the relief, including the lower sections of Amun Re and Horus and the shrine or temple emblem behind Amun, only the top of which could actually have been visible.

XV. A. 19

Temple B 300, Central Sanctuary, west wall, reliefs and inscriptions. Gebel Barkal.

PM, 211 (11)

Pencil, stained.

28.4 x 45.5 cm.

A slightly rough pencil drawing by Ricci of the same scene which Linant drew in XV. A. 18. Above the drawing, Salt has written in pencil, 'Sketch O. In Chamber B at xxx vide plan B'. Below the drawing Ricci has written, 'Berchel Scavazione - parte [*'dritta'* crossed out] Sinistra della camera di mezzo entrando - 1. buco fatto dagli Arabi [...?] senza porta. - la muraglia di fondo è tutta distrutta'. '1.' is written within the destroyed area of relief at right, which is also shown in XV. A. 18.

XV. A. 20

Temple B 300, Central Sanctuary, south wall reliefs, inscriptions and doorway. Gebel Barkal.

PM, 211 (9) - (10)

Pencil, stained.

23.2 x 28.3 cm.

A fine pencil drawing by Ricci of the reliefs and inscriptions from the south wall of the Central Sanctuary. Above the drawing, Salt has written in pencil, 'Sketch N - in Chamber B at xx and xo vide plan B.' ('xx' is written over the left scene and 'xo' over the right scene.) Ricci has written at the left of the drawing, 'Berchel [*'Scavazione'* crossed out] - interno della porta della Camera ultime di mezzo - basso rilievo' and below this, '1.1. due buchi ai latti - 2. intaglio nell'architrave per mettersi la porta - 3. altri buchi per assicurare la porta'. '1' '2' and '3' are written on the drawing at various points around the frame of the doorway. The scene at left of the doorway shows Onuris; at right of the doorway, Nefertem. See Lepsius 1849, V, 11a. Ricci has made some errors in the text and the initial hieroglyphs for each god are facing the wrong way.

XV. A. 21

Temple B 300, Central Sanctuary, east wall, reliefs and inscriptions. Gebel Barkal.

PM, 211 (12)

Pencil, stained.

28.4 x 45.4 cm.

A fine pencil drawing by Ricci of the reliefs and inscriptions on the east wall. At left above the door is Amun of Pnubs as a crio-sphinx on a pedestal base, above it a scene of Horus as a child flanked by two goddesses. At right, the king offers the image of Ma'at to five deities: ram-headed Amun Re, Mut, Sebekh Khons, Montu, and Thoth.

A single *kheker* sign from the frieze above the relief is drawn with '61' written against it to show the actual number of them. Above the drawing, Salt has written in pencil, 'Sketch P - in chamber B at xox vide plan B'. Below the drawing, Ricci has written in pencil, 'Berchel Scavazione - parte ['sinistra' crossed out] Dritta della camera di mezzo entrando. - 1. porta d'ingresso alla piccola camera di fondo. 2. tutto questo pezzo di muraglia è stata rotta dagli Arabi. 3. dai piedi delle figure fino al pavimento senza niente.' Below this is a scale marked 'scala di Sei piedi inglesi'. '1' is marked against the door at left, and a broken area above and to the right of the door is marked '2'. The strip of blank wall below the reliefs is marked '3'. See Lepsius 1849, V, 9. Compared with this, Ricci misses two signs in the text above Thoth and the text behind the crown of Montu, and contains a few other errors and omissions.

XV. A. 22

Temple B 300, West Sanctuary, west wall, relief and inscriptions. Gebel Barkal.

PM, 211 (15)

Pencil.

10.2 x 28.2 cm.

A small, neat, pencil drawing by Ricci of the west wall of the West Sanctuary. Two scenes: the king followed by Mut offers two vases to a god, and incense to Onuris Shu. Only the upper part of the relief is shown above a line which represents a broken area. Above it Ricci has written in pencil, '2. ['L' inserted here by Salt] Un poco troppo grandi ['come il Num ...' ?]' and 'Camera' and Salt has added in pencil 'C at xx ['Berchel Scavazione' written by Ricci but crossed out] vide plan B'. Below the drawing, Ricci has marked the length of the relief, 'lunga 19.3'. See Lepsius 1849, V, 11b (right). As Lepsius confirms, the lower half of the relief is missing.

XV. A. 23

Temple B 300, West Sanctuary, east wall, reliefs and inscriptions. Gebel Barkal.

PM, 211 (16)

Pencil.

12.8 x 28.5 cm.

A small, neat, pencil drawing of the reliefs and inscriptions of the east wall by Ricci. Three scenes: the king followed by Mut offers milk to ram-headed Amun Re of Gem-Aten, the king offers bread to Dedwen, and offers the image of Ma'at to Re Harakhti. Only the upper section of the relief is shown above a line denoting a lower broken area. The frieze of hieroglyphs along the top is not shown and Ricci has written in the space, 'Linea di Geroglifica - [rough drawing of a cartouche] - ma non si possono leggere'. Top right, Salt has written, 'M'. Below the drawing Ricci has written in pencil, 'N° 3 - Berchel Scavazione - Camera C' and Salt has added 'at xox vide plan B'. Below the scene Ricci gives the measurement '20.9. lunga'. See

Lepsius 1849, V, 12a; cf. Text, V, 259 (bottom) - 260. Lepsius shows the horizontal line of hieroglyphs which Ricci found illegible.

XV. A. 24

Temple B 300, West Sanctuary, south wall, relief. Gebel Barkal.

PM, 211 (14)

Pencil.

14.9 x 16.6 cm.

A small measured pencil drawing of the wall and its relief, by Ricci. The drawing shows a measured doorway, at right of which is the upper part of a measured relief showing the king embraced by a god. Below this Ricci has drawn a square '7.3' long marked 'Muraglia di fondo larga.' Top left in pencil, Salt has written 'K', and Ricci '1. Berchel Scavazione Camera C.' to which Salt has added 'vide plan B at xx'. Ricci has written at the side, 'N° .1. Parte Sinistra entrando della porta. - N° .2. Muraglio Sinistra entrando. - N° .3 Muraglia dritta d'. la muraglia di fondo è tutta rovinata - non si può sapere se vi sono stati Geroglifici. - e lo stile è come le camera D - il N° .3. un poco piu finito. - la parte rotta è stata distrutta dagli Arabi per trovare il tesoro. - le figure dal terreno sono della stessa altezza della camera D. - questa camera non è alla scala ['come tutto il resto' crossed out]'. See Lepsius 1849, V, 11b (left).

XV. A. 25

Temple B 300, East Sanctuary, south and west walls. Gebel Barkal.

PM, 211 (17) - (18)

Pencil, stained.

28.5 x 45.4 cm.

A small-scale, fine pencil drawing by Ricci, showing, at left, the south wall, and at middle and right, the west wall, of the East Sanctuary. Above the drawing of the south wall (which shows a relief of a goddess before the Horus-name of the king) Salt has written in pencil, 'in Chamber D x at xo vide Plan B'. Over the drawing of the west wall (which shows Thoth before six divinities and cartouches beyond) Salt has written, 'Sketch J - in Chamber Dx at xx vide plan B'. Below the drawings, Ricci has written in pencil, 'Berchel [~~Scavazione~~] parte sinistra interna entrando della camera Dx - 1. parte dritta della porta entrando di detta camera, la muraglio di fondo e la dritta non hanno geroglifici - Intaglio, simile all'intaglio delle piccole camere di abuxambul. il secondo ordine di figure è tutto scancellato - ma si vede bene che sono ripetuto come sopra.' In the register below the six seated divinities, Salt has written, 'repeated here', meaning that there are a further six deities making a total of twelve.

See Lepsius 1849, V, 12 b (left) for the left scene, PM (17), and 12b (right) for the right scene, PM (18). Ricci gives the Horus cartouche incorrectly. He shows the deities as holding the *ankh* sign

(which Lepsius omits) and interprets Lepsius' lotus on the offering stand as a lotus over a spouted vessel on a stand. He also shows the inscription directly before Thoth, missing in Lepsius (see Appendix B).

XV. A. 26

Temple B 700, Pylon, west wing. Gebel Barkal.

PM, 214

Pencil. Staining around the edges.

28.5 x 22.9 cm.

A pencil drawing by Ricci of the broken left part of the inner face of the west wing of the pylon. The broken right part of the same wall is shown in XV. A. 27 and Linant drew a view of the exterior of the same pylon, XV. C. 8. In this left section of the wall are two relief scenes below a horizontal line of hieroglyphic text. Upper: a crio-sphinx on a stand holds out a sceptre and an *ankh* sign to the Horus-name of Queen Atlanersa. Lower: Queen Khalese holding a sistrum. Behind her are registers of various different types of offerings, below which Ricci notes 'ripetuto'. Above the drawing Ricci has written in pencil, 'Nella muraglia che va sopra non erano ancora[?] tutti I geroglifici - le pietre[?] sono rosse'. At the upper left of the drawing he has written, 'come pure[?] nella muraglia ['che seigui'?] a questa parte è senza geroglifici'. Below the drawing, he has written, 'Berchel tempio di mezzo - Intaglio - interno del propilone - facciata sinistra entrando'.

According to PM the pylon is now destroyed but was noted or recorded by earlier travellers such as Prudhoe and Hoskins, and also by Wilkinson and others, but not by Lepsius. The drawing by Orlando Felix (for Prudhoe) 1828,²⁵ shows that there was a gap between the remaining two portions of the wall. According to Griffith,²⁶ this space, where the door originally stood, was actually abbreviated by Felix in his drawing in order to make the drawing fit the sheet of paper. This is no doubt why Ricci chose to portray the two parts on separate sheets. Griffith raises the question of what Felix shows as three small figures in the top register of the right portion of wall (XV. A. 27). Ricci shows them as seven shaven-headed figures, probably priests, holding out single jars(?). The female head-dresses, queried by Griffith as to their type, are also shown here by Ricci in more detail than is shown by Felix. Macadam, 1946, 62, E discusses the decoration of this pylon and gives the additional information which this drawing shows in comparison with the Felix drawing.

XV. A. 27

Temple B 700, Pylon, west wing. Gebel Barkal.

PM, 214

²⁵ Reproduced in Griffith 1929.

²⁶ Ibid., 27.

Pencil, stained.

28.5 x 22.8 cm.

A pencil drawing by Ricci of the right section of the broken wall shown in XV. A. 26 (for comments on both parts, see above). The scene has three registers. Upper: a line of seven priests(?). Middle: three royal ladies of Atlanersa, the leading one holding the sistrum. Lower: the heads of two ladies holding the sistrum. At the bottom right of the drawing Ricci has written, 'Berchel - tempio di mezzo - intaglio. - facciata dritta entrando.' Below this very faintly Ricci had written the same thing, but calling it the 'gran tempio'.

XV. A. 28

Great Temple B 500, Second Pylon, south side (the Inner Court). Gebel Barkal.

PM, 219 (30)

Pencil, stained.

17 x 30.1 cm.

A fine pencil drawing by Linant. His title, top right, 'fragmente sur le pylon du grand temple a Birquel'. The drawing shows the fragmentary remains of a Meroitic battle scene over two registers of the pylon. A horse and rider is followed by an archer. Behind him a soldier spears a prisoner in the back, and another soldier (beats a prisoner with a stick?). In the lower register are the remains of reliefs of soldiers, horses and chariots. See Lepsius 1913, LVII.

Verso: Linant has written in red ink. 'Birquel N° 31' over 'N° 31' in pencil. In Linant Mss Journal, this drawing number is written against the text, '...quelques figures qui sont des sujets de guerre, et très curieux. J'en ai dessiné ce que j'ai pu avec bien de la peine.' (Shinnie 1958, 50).

XV. A. 29

Great Temple B 500, Inner Court. Gebel Barkal.

PM, 219 (31)

Pencil. Bottom left corner torn, stained.

22.5 x 28.3 cm.

A pencil drawing by Ricci of the remains of a relief of a horse from a battle scene in the Inner Court of the temple. Top left, Ricci has written, 'Berchel - Gran tempio - [~~'basso rilievo'~~] - [~~'incisi'~~] - Intaglio'. Top right, Salt has written, 'Sketch D - at oo in plan 2'.

See Lepsius 1913, LVIII [1] which shows slightly more surrounding detail although the rear and tail of the horse is only shown by Ricci.

XV. A. 30**Great Temple B 500, Sanctuary, Altar of Taharka.**

PM, 220 (43)

Pencil. Stained edges.

28.2 x 38.2 cm.

A very fine, highly finished pencil drawing by Ricci showing the four sides of the Altar from the Sanctuary. According to PM, this granite stand or altar of Taharka, with 'Nile gods' binding the *sma*-symbol on the front and back, and four figures of Taharka holding up the sky on the sides, is still *in situ*. The drawing is on a very small scale and shows a great deal of detail including the hieroglyphic texts. Ricci has used careful shading to show the relief and the broken areas, has numbered the sides in pencil, 'Nº. 1', 'Nº. 2', 'Nº. 3', and 'Nº. 4' and has added a scale down the right side of the paper showing 'due piedi'. At top right, Salt has written, 'Sketch J - altar ['in altar?'] chamber B - vide Plan 2'. See Lepsius 1849, V, 13.

XV. A. 31**Great Temple B 500, Sanctuary, Altar of Taharka.**

PM, 220 (43)

Watercolour (blue ink and wash?), stained. Signed by Linant.

26.7 x 41 cm.

An exceptionally fine, highly finished watercolour by Linant, in gradations of blue, of the least broken of the two faces of the altar of Taharka which show four figures of Taharka holding up the sky (see Ricci's version, XV. A. 30). Below the drawing, on a minute scale and in the same blue, Linant has written at left, 'Birquel' and signed the watercolour at right, 'A. Linant'. Top left he has written in pencil, 'Nº 34' and top right, '77'.

Verso: top left in red ink, Linant has written, 'Birquel Nº 34'. This corresponds to the drawing number written against the text of Linant Mss Journal at, 'C'est un morceau de granit bleue, d'une superbe couleur...' (Shinnie 1958, 51). The number '77' corresponds to Salt's list, 'pedestal at Dº. [i.e. Barkal]'.

XV. A. 32**Great Temple B 500, Sanctuary, west and north walls. Gebel Barkal.**

PM, 220 (40)-(42)

Pencil, stained.

A fine pencil drawing by Ricci showing scenes from the walls of the Sanctuary. At right is the wall scene which represents the altar with four figures of Taharka holding up the sky, PM (40), and at left five gods

from a procession, PM (42). The processional figures with their clothing and jewellery are shown in great detail. See Macadam 1946, 61, D, for comments on this drawing, and also XV. A. 7 where Linant has drawn one of the figures. Ricci's drawing omits the beards and ceremonial tails shown by Linant. Ricci has written in pencil above the drawing, 'questo pezzo è dalla parte sinistra entrando del piedestallo altare - il quadro coll'altare finisce dove il piedestallo incomincia - il più grosso basso rilievo che esista'. Ricci has drawn the position of the actual pedestal *vis a vis* the representation on the wall and marked it 'piedestallo'; the corner of it is shown just where the representation on the wall ends. Below the drawing, he writes, 'Berchel - gran tempio - l'altare è basso rilievo rozzo'. Salt has written top right, 'Sketch J - at xo in altar chamber.'

XV. A. 33

Great Temple B 500. Dais from an area south west of the temple. Gebel Barkal.

PM, 222

Pencil, stained.

22.9 x 28.4 cm.

Two measured plans (groundplan and profile) of the dais, and a drawing showing the decoration, by Ricci. This sandstone Meroitic dais, showing bound captives, is still (according to PM) lying south-west of the temple. Five kneeling captives, with different head-dresses, are shown bound together, and tied to a central captive who is represented full-face. At each end of the line, a vulture stands with his talons on the rope. (Ricci has run out of space and added one of the vultures below.) A separate drawing shows two captives, lying prone on their stomachs, ankles tied to elbows. Top left he has written in pencil, 'Berchel secondo tempio', and Salt has added, 'detached'. Against the plans Ricci has written, 'piedistallo di pietra gre di un color nero o rosso fosco[?] piu di tutte le pietre che esistano in detto tempio. - fuori di sito - intaglio sgraffiato.' (See XV. A. 34 for a version of this subject by Linant.)

XV. A. 34

Great Temple B 500. Dais from an area south west of the temple. Gebel Barkal.

PM, 222

Pencil, stained.

21.5 x 29.5 cm.

Two measured plans (groundplan and profile) of the dais, and a drawing showing the decoration, by Linant. (See XV. A. 33 for Ricci's version of this.) Above the drawing, Linant has written, 'N° 81 - pedestale de granit rouge a Birquel' and top right, '81', in pencil. Salt's list give '81' as 'prisoners on a pedestal'. Unlike Ricci, Linant has marked the plan 'figures +' to show the position of the two captives on the step.

Below the drawing of the line of eleven captives, in a minute hand Linant has signed 'A. Linant' at right and written 'Birquel' at left.

Verso: Linant has written, top left in red ink, 'Birquel N° 35' over N° '35' in pencil. This drawing number corresponds to the Linant Mss Journal text 'J'ai trouvé près du temple sur la partie SO un piédestal...' (Shinnie 1958, 52).

XV. A. 35

Great Temple B 500, Hall, west side, central column. Gebel Barkal.

PM, 220 (39)

Pencil, stained.

23 x 14.2 cm.

A drawing by Ricci of part of a figure of Bes flanked by parts of two 'Nile gods' from the remains of a 'binding the *sma* -symbol' scene. Above it Ricci has written, 'in un ['pilastro' crossed out] piedistallo - solo tagliato - tagliato per basso rilievo - gran tempio', and Salt has marked it top right 'W' and added 'at xo in plan 2'. Salt's key places this as the central column of the line on the west side.

XV. A. 36

Great Temple B 500. Reliefs from the west wall of the Inner Court. Gebel Barkal.

PM (incorrectly) gives 220 (37); i.e. as being from the Hall

Pencil, stained.

45.5 x 28.5 cm.

A drawing by Ricci of the remains of the decoration over several registers of reliefs, now destroyed.²⁷ Upper register: a pair of male legs, facing left, followed by (?). Below this: fragments of several fallen enemy figures with the remains of a hieroglyphic text below (see Appendix B). There then appears to be a blank register below this. Under that is a register showing (right to left) the remains of; two nude(?) women preserved from the waist down, a man with a short kilt and a harp(?), five priestesses or dancers with upstretched arms wearing tall flat crowns with *menats* around their necks, followed by another man with a harp(?). All that remains of the register below this is a headdress of two plumes attached to a disk (perhaps from the crown of a queen) and an unidentifiable detail at right, possibly part of an upraised arm of a Min(?) figure and a *w3s* sceptre of a second god, both facing left. Below the drawing Ricci has written, 'Berchel gran tempio. - Intaglio - dopo la battaglia alla sinistra entrando - N° 1' (therefore apparently following the battle scenes carved on the west inside wall of the second pylon). From his titles (and also Salt's key), XV. A. 36 fits against XV. A. 38 (they are numbers 1 and 2 of the same title and the drawings do make a fit

²⁷ I am grateful to Timothy Kendall who amended my original description of these fragments.

when placed together), while XV. A. 39 is described by Ricci as being on the same wall as XV. A. 36. Therefore these three drawings are from the same wall. However, top right, Salt has written, 'Sketch Y - at 101 in plan 2' (the left wall of the Hall).

This drawing can now be identified as that of a relief from the left wall of the Inner Court rather than being from the south wall of the Hall.²⁸ However, if Ricci has correctly identified the position of it in his description, then Salt has added it on to Plan 2 incorrectly as being from the Hall. Macadam 1946, 62 and pl. IX, shows and discusses the lower two registers only of this relief, which he identifies incorrectly, probably following Salt, as from the Hall.

XV. A. 37

Great Temple B 500, Exterior. Gebel Barkal.

PM (incorrectly?) gives 221 (48), exterior west wall of the Outer Court.

Pencil, stained.

25.6 x 16.3 cm.

A drawing by Ricci of the relief of a colossal head of Amun Re. Above it, Ricci has written, 'Berchel gran tempio - figura colossale della muraglia di fuori della camera delle Battaglie alla sinistra entrando. D° muraglia era [~~'ricoperta di una'~~ ~~crossed out~~] inpiestrata di calce[?] pietra[?] di color carmino[?] [~~'la figura di ... e dalla stesso colore della montagna tutto il resto e rovinato'~~ ~~crossed out~~]. Salt has written, top right, 'Sketch R at x plan 2'. Below the drawing, the other way up, are some measurements.

According to PM the scene is now destroyed. The drawing is apparently identified in his title by Ricci as being from the exterior of a wall containing the battle scenes; i.e. (29)-(30)-(31), and not from the exterior of the Outer Court as given by PM. Salt's key shows the position as being on the exterior, west wall of the Inner Court just south of the opening. However according to Timothy Kendall, this drawing is the only record of this figure known to him and should be placed at (26) on the right part of the second pylon.²⁹ The figure of Amun Re would then constitute the left part of the scene (26) which PM describes as the remains of the king slaying a captive(?). On Plan 2, this side of the pylon is not given in detail by Ricci, although the pylon is drawn slightly more fully by Linant on his equivalent plan.

XV. A. 38

Great Temple B 500. Reliefs; probably from the west wall of the Inner Court. Gebel Barkal.

PM, 219 (31)

²⁸ This was the informal opinion of Timothy Kendall when he looked through the Gebel Barkal drawings in 1996.

²⁹ This was the informal opinion of Timothy Kendall; personal communication.

Pencil, stained.

28.5 x 23 cm.

A drawing by Ricci of the remains of a relief which shows the legs of a standing female figure, from the waist down, behind an outstretched kneeling male figure with a shaven head and elaborate ear-ring. Ricci has written at top left, 'Berchel Gran tempio - intaglio - dopo la battaglia alla sinistra entrando N° 2.' and therefore this drawing follows on to XV. A. 36. Salt has written, top right, 'Za near Z'. See XV. A. 36, to which this drawing is related.

XV. A. 39

Great Temple B 500, relief from the Inner Court. Gebel Barkal.

PM (incorrectly) gives 220 (38), the Hall.

Pencil, stained.

22.6 x 28.5 cm.

A drawing by Ricci of the remains of two registers of a relief. Four priests with offerings are facing three figures with staves and cartouches of Piankhi. The feet of two female figures followed by the foot of a striding figure are all that remains in the register above. Ricci has written above in pencil, 'Berchel Gran tempio - dopo le donne colle braccia alerte[?] - muraglia stessa - intaglio.' Salt has written top right in pencil, 'Z and Y'. It would appear that this relief should also be placed in the Inner Court (and on the same wall as XV. A. 36) rather than in the Hall, since Ricci's description and Salt's identifying drawing letters (Z and Y) clearly relate it to XV. A. 36.

XV. A. 40

Statue of a lion of Amenhotep III, from destroyed Temples 1100 and 1200, Gebel Barkal.

PM, 212

Pencil, stained.

17.3 x 26.8 cm.

A fine, highly finished pencil drawing by Linant of the colossal statue of a reclining lion. Linant has written, at bottom right, 'a Birquel dans les décombres'. This lion is one of a pair of colossal red granite lions of Amenhotep III which were brought to Gebel Barkal from the temple at Soleb by Amanislo. This one was found by Linant in the ruins of a temple and from his description both were apparently still in their original positions. The pair were later removed by Lord Prudhoe and presented to the British Museum in 1835 (BM 1, 2).

Verso: Linant has written in red ink, top left, 'Birquel N° 29' over 'N° 29' in pencil. This drawing number is against the text of Linant Mss Journal, '...l'autre est presque entier. Ils étaient tous les deux dans la même position et se regardaient.'; Shinnie 1958, 50, and see the Introduction to Gebel Barkal.

XV. A. 41

Pyramid 4, chapel, west wall. North group, Gebel Barkal.

PM, 206

Pencil, stained.

28.3 x 23 cm.

A pencil drawing by Ricci showing a relief with the representation of a shrine on the rear wall of the chapel. Faintly, above the *kheker* frieze, Ricci shows (the remains of a winged sun disk?). Top left, Salt has written 'E[circled]' in pencil. Below the drawing, Ricci has written, 'Tempietto N. 2. altare di fondo - Basso rilievo', to which Salt has added, 'at x N° 2. plan B[circled]'.

XV. A. 42

An altar from Merowe and a colossal statue of Sopt as a hawk from the Great Temple, Gebel Barkal.

PM, 198 altar; 219 (34) statue.

Pencil, stained.

26.8 x 17.8 cm.

Two separate, small fine detailed pencil drawings by Linant, with various annotations by him. Upper: An altar from Merowe with an inscription including cartouches of Piankhe. At the top of the paper in pencil, 'Meruée' and there is a faint preliminary pencil sketch of the altar. Down the upper left side of the paper, he has written, '94-95' and above the finished drawing, 'N° 37'. The finished drawing has written directly above it in his minute hand, 'N° 95 - pierre de granit noir - a Meruée - maison du melik chaous' and below it, his signature 'A. Linant' at right, and 'Meruée' at left. To the right of the drawing in red ink, he has written, 'Merooua N° 37'.

This block is evidently one of the ancient blocks he found reused in the Melek's house (see above, Introduction to Gebel Barkal). In the Linant Mss Journal, drawing 37 is written against the text: 'Cette maison est bâtie sur un site antique, car j'y ai vu un morceau de muraille où il a des pierres avec des hiéroglyphes, et devant la porte il y a une pierre de granit noir taillée presque en cube qui d'un côté a une petite tablette d'hiéroglyphes. Cette pierre servait de siège au Melek Chaous et est encore toute grasse de bœuf qui coulait de son corps et de ses habits' (Shinnie 1958, 54). Salt's list gives number 95 as 'Throne of Melik Shaour Mirwa'. According to PM, the block is now in Merowe Mus. 32 (Khartoum N° 5220). Compared with Lepsius 1849, V, 14, 1, Linant's version contains errors.

Lower: a colossal black granite hawk of Sopt, from the Inner Court of the Great Temple B 500 at Gebel Barkal. Dating from the time of Amenhotep III, it was brought to Gebel Barkal from Soleb and is now in Berlin Museum: N° 1622. It was one of a pair which stood before the third pylon. Linant has copied the hieroglyphic inscriptions separately to the right of the drawing. At the left, in red ink, he has written, 'Birquel N° 32', and below the drawing in minute writing, added in pencil, 'N° 94 - debris d'un oiseau en pierre bleue - a Birquel'. Immediately below the drawing, in his minute hand in pencil is 'Birquel' at left and 'A. Linant' at right. Linant says in his journal that he found the fragment while excavating the foot of a column to find its base, and because of its similarity to a small wooden statue in Salt's collection, he recognised it as a sparrow hawk. In the Linant Mss Journal, drawing 32 is written against the text, '...je sais que la tête est celle d'épervier. Cet oiseau était sur un piédestal de forme presque ovale et avec une ligne d'hiéroglyphes; il est en belle pierre bleuâtre très foncée et d'un poli admirable.' Shinnie 1958, 51. Salt's list gives '94' as 'fragment of hawk in granite (desert)[?].'

Verso: in pencil, 'N° 32'.

XV. A. 43

Pyramid 6, chapel, North group, Gebel Barkal. Meroitic cursive text above Yetaretey.

PM, 206

Pencil, stained.

25.3 x 20.3 cm.

A pencil copy by Linant of the cursive Meroitic inscriptions on the left and right walls of the chapel. There is a four-line inscription marked 'gauche' and below it another four-line inscription marked 'droite'. Top left, in red ink, he has written, 'Birquel N° 21' and faintly in pencil below the drawing, 'N° 73'. Below the copies is the note, 'inscription dans le sanctuaire d'une des pyramides a Birquel', and '82' is written in pencil below the lower inscription, and also written again the other way up at the bottom of the paper. See XV. A. 10 and XV. A. 11, for the scenes containing these inscriptions, which were exchanged in error in the drawings. In Linant Mss Journal, drawing 21 is written against the text describing the painted scene, '...elle [the Meroitic inscription] est gravée sur du plâtre et peinte...' Shinnie 1958, 46. Salt's list gives 82 as 'Inscriptions perhaps Coptick'. See Macadam 1946, 63, F for a discussion of these inscriptions. Compared with Griffith 1912, pl. IV (77b and 78), Linant shows slightly more of the inscription; Macadam therefore gives a collation of this text and Linant's.

Plans of Gebel Barkal

XV. B. 1a

Folder containing plans of Gebel Barkal.

PM, Omitted and unnumbered.

Pencil. Sheet folded. Slightly stained.

45.3 x 56.6 cm.

The plans of Gebel Barkal are now contained in an original folder annotated by Salt which was not numbered by PM but is included here. Top left in pencil, '26' and top right '1 series[?]'. (It appears that these may be original annotations and not made by PM who have written their own annotations in addition to them.) Salt has written on the front of the folder, 'This contains plans A & B which last points out the positions of the other sketches included from C to P inclusive - [signed] H. Salt - 15 plans & sketches all relating to the excavated temples of Birkall'. The folder now contains 18 plans; 12 by Linant and 6 by Ricci; presumably these were enclosed in this folder by PM during their reorganisation. It appears that the '15 plans & sketches' referred to by Salt would have been 'A & B' (2) plus 'C to P inclusive' (13), making a total of 15, since in XV. B. 16, Salt excludes the letter 'I'. Therefore the folder originally enclosed only the work of Ricci.

XV. B. 1

Great Temple B 500, plan. Gebel Barkal.

PM, 215

Ink and wash, and pencil. The paper was previously folded lengthways and widthways. The PM number has been written on the verso of the plan.

45.6 x 28.1 cm.

A fine black ink and grey wash, measured and annotated groundplan of the Great Temple of Amun, B 500; 'plan du grand temple a Birquel' by Linant. This title is written by him in pencil at the top and in ink at the bottom (but with the variation '...de Birquel...'), with 'N° 90' in pencil, top right, and also along the right side. Down the left side, alignments with other structures are noted. At right (east) of the plan various compass orientations are indicated in relation to a 'première colonne' and what looks like a group of five other columns and another single column, but no distances are marked. Three single structures including ruins, a pillar, and a column, are marked with measurements as running along the central axis of the temple in front of the entrance pylon. The plan is very similar but not identical to that made by Ricci (see XV. B. 18). See Lepsius 1849, I, 128. See Kendall 1994, 141 for a description of the history of the temple.

Verso: Linant has written in pencil, but crossed out, '88 - plan general' and written below in pencil, '90 - plan du grand temple'. Salt's list gives number 88 as 'various plans of edifices at Birkel', and 90 as 'plans of great temple at D° [Gebel Barkal]'.

XV. B. 2

Plan of Temple B 300, Gebel Barkal.

PM, 208

Black ink and grey wash over pencil. The paper is folded.

24.8 x 42.4 cm.

The drawing of this plan has been adapted and used by PM and is shown opposite PM, 211. This small rock-cut temple of Taharka, adjacent to B 200, was dedicated to the goddess Mut³⁰ and was known to the early travellers as the Typhonium because of the representations of Bes whom they called Typhon. A fine, measured, black ink and grey wash drawing by Linant, who has written in ink at the top, right, 'plan de l'escavation a Birquel'. Top right in pencil, 'N° 87', which is the Salt list number for the 'plan of Typhonium at Birkel'. See Lepsius 1849, I, 127, B; also Kendall 1994, 141.

XV. B. 3

Plan of Temple B 200, Gebel Barkal.

PM, 208

Black ink and grey wash over pencil. Top left corner torn away.

24.8 x 21.1 cm.

A fine, black ink, measured plan with pencil hatching for shading by Linant who has written the title at top right in ink over pencil, 'plan de la petite escavation près du tiffonium a Birquel'. This small rock-temple of Taharka is dedicated to three goddesses.³¹ See the map, Lepsius 1849, I, 127, A. Linant shows the position by compass orientations from a pyramid to a group of three columns and a pillar marked 'tiffon'.

XV. B. 4

Plans of Temples B 600 and B 700, Gebel Barkal.

PM, 215, 213

Ink and wash over pencil.

24.7 x 21.2 cm.

A fine, measured, black ink and wash over pencil plan by Linant, who has written below in ink, 'plan du temple a Birquel dont il ne reste que le pylone'. He shows the alignments to the Great Temple and other structures. B 600 is a small undecorated late Napatan or Early Meroitic shrine of unknown function beside B 700 on the site of a Chapel of Thutmose IV (see Lepsius 1849, I, 127, H, right) and B 700 is a small temple of Atlanersa and Senkamanisken originally dedicated to Amun (Lepsius 1849, I, 127, H, left).³²

³⁰ Kendall 1994, 140.

³¹ Ibid., 140.

³² Ibid., 141.

From a comparison with Kendall's general plan of the site,³³ the structure at left, upper, is B 600, with part of B 700 shown at left, lower. At top are walls of the Great Temple and at right, perhaps part of the sanctuary of B 900. The 'Direction du lion nord' is also marked.

XV. B. 5

Plan of Temple B 800, Gebel Barkal.

PM, 212

Ink and wash over pencil. Slightly stained.

24.8 x 21.2 cm.

A fine, measured, black ink and grey wash plan by Linant, showing Temple B 800, and its alignment to various structures including the Great Temple, the 'dernière colonne du tiffonium', a small square east of the body of the temple marked 'granit' in a ruined area with columns, and the position of the two 'lions'. B 800 is a temple begun by Kashta(?), completed by Piankhe, and restored by Anlamani.³⁴ It is now destroyed. See Lepsius 1849, I, 127, E. From Kendall 1994 site plan, it can be seen that the wall shown between this temple and the Great Temple belongs to Kendall's B 0900.

XV. B. 6

Great Temple B 500, Gebel Barkal. Plan and section of the altar of Taharka.

PM, 220 (43)

Black ink over pencil, stained.

24.8 x 21.1 cm.

A small, fine, measured, black ink plan and elevation of the altar of Taharka, by Linant, who has written the title below in ink, 'piédestal en granit bleu a Birquel' over a slightly different title in pencil, 'mesures...[illegible]' and below this in pencil, '98'. Salt's list gives numbers 97 and 98 as 'tracings of Ricci's designs' from this area. (The paper is quite thin enough to make a tracing, but it does not appear to be one, having tentative pencil lines below the ink. There is also no identical work by Ricci in this portfolio, but it might have existed in Ricci's personal collection.

XV. B. 7

Plan and section of an altar base.

PM, Omitted

Pencil

³³ Ibid., Fig. 1.

³⁴ Ibid., 141.

29.7 x 21.1 cm.

A fine pencil drawing by Ricci of the section and plan of a stepped pedestal. It appears to be made up of four steps; the lower step slightly broken and the upper one at a slight angle to the horizontal. He has titled it in pencil above, 'Berchel altare - piedistallo separato dal tempio'. Salt has written below '(of no consequence)'. The plans are drawn to scale and there is a scale drawn in 'feet' below.

XV. B. 8

Position of the Prudhoe lions, Gebel Barkal.

PM, Omitted.

Ink over pencil

24.8 x 21.1 cm.

A fine, ink over pencil drawing by Linant showing the position of the two lion statues in terms of their alignment to other structures. There is no title or number written on this drawing.

XV. B. 9

Plan of the North pyramid group, Gebel Barkal

PM, 203

Ink and wash over pencil, stained.

24.7 x 21.1 cm.

A very fine, small, measured black ink and grey wash 'plan des piramydes - Birquel' by Linant. Wash is used on the pyramid sides to show light and shadow from a single source, giving the impression of a three-dimensional aerial view. The distances between the pyramids are shown. The two pyramids, PM N^{os} 7 and 8, are marked as 'ruinée', while 2 and 3 are marked as 'entière' and 4 as 'un peu ruinée'. The angles of the pyramids are finely noted, unlike the rough pencil plan of the same group made by Ricci (XV. B. 15). At the right margin, a small ink '3'.

XV. B. 10

Plan of the South and part of the East pyramid group, Gebel Barkal, and a section of pyramid PM N° 9.

PM, 207

Black ink and wash over pencil. Top left edge torn.

21.1 x 24.7 cm.

A very fine, small, measured drawing by Linant showing a plan of the South group and pyramids PM N^{os} 18 and 19 of the East group. His title, written in ink below, is 'plan des pyramydes qui sont entre les autres[?] au desert et les monuments a Birquel'. Linant has marked the large pyramid 11 as 'Ruinée' and the others in the South group with an 'R' (for 'Ruinée'). The alignment between this group and the North group, the compass orientations, and the distances between the pyramids are marked. The pyramid shown in section from the east face is linked to the plan of pyramid 9 with a faint pencil line, and the base measurement confirms its identity as such. Top right, in pencil, Linant has written 'N^o 89' which in the Salt list is given as 'plan of pyramids at D^o [Birkel]'.

XV. B. 11

Plans of the chapels of North group pyramids 1-5, Gebel Barkal.

PM, 205-6

Black ink and wash over pencil.

24.8 x 21.1 cm.

Very fine and detailed, ink and wash, measured plans of the pyramid chapels by Linant showing parts of the then remaining walls of what were probably forecourts and courtyards around the chapels, of which little evidence now remains. Upper left: a plan of the chapel of 'piramyde N^o 1', PM N^o 5, showing two columns before the pylon-entrance, and part of a right-angled forecourt wall to the left of the chapel. (Neither of the latter appear in the Cailliaud plan as reproduced by Lepsius).³⁵ In RCK IV, 82, this chapel is described as 'incompletely recorded (partly destroyed as a result of earlier excavation). Type?' and its enclosure³⁶ is noted as 'none preserved'. This plan therefore appears to show otherwise unrecorded information. Upper right: an elevation of 'N^o 1', PM N^o 5. Middle left: plan shows the side wall but no remaining front to chapel 'N^o 2', PM N^o 4. Middle right: 'N^o 4', PM N^o 2, shows two forecourt walls running forward from the pylon-entrance. (Only one of these now remains traceable; see RCK IV, 90.) Bottom left: plan of 'N^o 3', PM N^o 3, shows a wall running forward from the chapel pylon-entrance and an enclosure wall running forward from the right end of the pyramid face, and also a measured plan of the 'voûte de la chambre'. (The remains of these walls can be seen in RCK IV, Fig. 63, 94, and 93, where they are said to be later additions. Bottom right: plan of chapel 'N^o 5', PM N^o 1.

XV. B. 12

Sections of pyramids 2 and 3, Gebel Barkal.

PM, Omitted

Ink over pencil.

³⁵ Lepsius 1849, Text V, 276.

³⁶ The enclosure referred to here may of course be a general pyramid enclosure rather than a chapel courtyard area.

24.7 x 21.1 cm.

A fine, measured drawing by Linant of a section of pyramid 'N° 4', PM N° 2, and one of pyramid 'N° 3', PM N° 3. His title, in ink below the drawing, 'piramydes a Birquel'. The gradient, and the number of courses of stone are marked. Pyramid 2 is still preserved to its full height and Linant has marked the point where the lower 29 stepped courses give way to the upper 12 smooth courses. Linant no doubt chose to draw these two pyramids as being the best preserved; only these two remain 'still preserved to their full height'.³⁷

XV. B. 13

A plan of the Coptic church at Nelle el Gazalle, west of Gebel Barkal.

PM, Omitted

Ink and wash over pencil.

24.7 x 21.1 cm.

A fine, ink and wash groundplan of the Coptic church by Linant. Below it he has written 'Nelle el gazalle' in ink over 'plan d'un couvent dans le desert a l'ouest de Birquel a six heures nommé nelle el gazalle' in pencil. The surrounding enclosure(?) is shown. Bottom left, he has written in pencil, 'N° 96' which corresponds to Salt's list 'Plan of Nellel el Ghazal'.

XV. B. 14

Plans of the chapels of pyramids 1-6 and two sections of pyramids, Gebel Barkal.

PM, 205-6

Pencil, stained.

15 x 23.2 cm.

Small, neat, measured pencil sketches of the plans of the chapels of pyramids 1-6 and sections of pyramids 2 and 3 (see XV. B. 12 for Linant's version of the chapels of pyramids 1-5). The plans are by Ricci and numbered and measured by him; Salt has marked 'B[circled]' at top left, and added pencil annotations of his own, relating the pyramids to their individual positions on 'plan A' and noting the positions of the reliefs drawn elsewhere by Ricci by a system of 'x', 'ox', 'xx', etc. Ricci's plans are virtually identical to Linant's; but in addition Ricci shows his 'N° 6', PM N° 6, which is not measured but shows the position of a relief (see XV. A. 11).

³⁷ RCK, IV, 93.

XV. B. 15**Plan of the North group of pyramids, Gebel Barkal.**

PM, 203

Pencil, stained.

27.2 x 21 cm.

A rough, measured, pencil plan of the North group by Ricci. Across the top he has written roughly in pencil, 'piramidi piu lontane [~~'piramidi'~~ crossed out] piano primo[?]'. Salt(?) has written something below this and crossed it out, and down the right side added, 'Plan of the pyramids of Birkhel. A[circled]'. Above the plan, Ricci has written, '~~ben~~ conservata è misurata', and at left, 'la misurata intatta'. His 'N° 7', PM N° 7, is marked, 'rovinata tutta'.

XV. B. 16**Plan of Temple B 300 to show positions of reliefs. Gebel Barkal.**

PM, 208

Pencil, stained.

25 x 21 cm.

A rough, pencil, plan by Ricci, partly annotated by him, but mainly annotated by Salt, as its purpose is to show the positions of the reliefs that Ricci has drawn elsewhere. The main title is written by Salt; 'Berkel Temple - B - plan made to point out the positions of the sketches C. D. E. F. G. H. J. K. L. M. N. O. P.' Two separate plans, top left and right, refer to sketches including columns in 'D'. At the bottom, the other way up, Ricci has written, 'Berchel - piano della Scavazione'. Both men have marked 'Typhon's chamber' (Ricci as 'Camera dei Tifone'), and Ricci has marked the position of 'I due tifone' in the First Hall.

XV. B. 17**Plan of Temple B 300, Gebel Barkal.**

PM, 208

Ink and pencil. Top edge roughly torn, stained.

27.7 x 22.3 cm.

An ink over pencil, measured and annotated plan of the rock-cut temple by Ricci, extensively annotated by Salt. The plan is shown upside down (i.e. pylon at the top and sanctuary at the bottom) compared with the PM number, and Salt's titles, and some of the annotations are one way up, and others the other way up. Salt has written 'A' top left, and Temple of Berkhel' top right, named the various chambers, noted that the 'Pronaos &c fabricated in sandstone', and marked the point at which the temple is cut into the rock. Ricci has marked the positions of the holes in the ceiling and the floor of the Central Sanctuary. Faintly in

pencil below the plan (here seen upside-down at the top of the sheet in terms of the PM number) Ricci has written, 'Berchel - piano della Scavazione' and Salt has added, 'Berkhel plan made to point out the excavations made by...' (edge torn away here). These notes must relate to a section of the sheet which is torn away.

XV. B. 18

Plan of Great Temple B 500, Gebel Barkal.

PM, 215

Ink and pencil. Paper previously folded, stained.

42.1 x 25.3 cm.

A fine, detailed and measured plan of the temple, in ink by Ricci. Title in pencil by Salt, '2' - ['R' crossed out] 'Plan of Great Temple at Berkhel. Plan 2 - refers to sketches from 'S' to Za'. It is almost identical to the plan made by Linant, including the measurements (see XV. B. 1), but is not a tracing despite the thin paper. Salt has marked the 'altar chamber' and drawn an additional plan to show the positions of Ricci's drawings of it. He has also annotated the main plan with the positions of Ricci's drawings. Like Linant, Ricci shows three structures on the axis to the first pylon in front of the temple. Nearest the temple, 'la piccola rovina', then 'il pilastro', then 'la colonna'.

XV. C. 1

Temple remains (Temple B 800) at Gebel Barkal

PM, Omitted (as it could not be identified)

Pencil, stained.

15.4 x 24.5 cm.

A small pencil drawing of a view of two remaining walls of part of a temple, and a single stone block in the foreground. PM cannot identify it but we can now attempt to track it on the site plan by using the key of the drawing reference in the Linant Mss Journal and then working back through his journal and identifying the structures he describes.

Verso: Linant has written the title in pencil at top left, 'vue d'un temple a Birquel - N° 28', and under this, neatly in red ink, 'Birquel N° 28'. Drawing number 28 is written against the text of the Linant Mss Journal at, 'Devant ce temple du côté du SO est un autre monument qui devait être très considérable mais dont maintenant il ne reste plus que deux pièces sans plafond et entièrement ruinées. C'est le sanctuaire du temple et une chambre qui le précédait. Cette chambre avait le plafond soutenu par [blank] colonnes dont on ne voit plus que les débris et les bases. Dans le sanctuaire, on voit qu'il y a eu des

sculptures sur les murailles mais on [n']en voit plus rien. Au milieu de ce sanctuaire est un autel de pierre de grès sans sculptures.' Shinnie 1958, 49.

Working back through Shinnie 1958, 49, he ends his description of B 300 at the top of the page, then the following paragraph definitely describes B 200, then the next paragraph B 700. It is the latter he is referring to by '*devant le temple*' (my italics) when he describes this structure which appears to be the end section of B 800 and relate to his plan XV. B. 4, to the right of which appears to be a sanctuary containing an altar as described in the journal. Temple B. 800 is now entirely destroyed.

Verso: a faint unrelated pencil plan; the square and semi-circular divisions indicate a Christian structure.

XV. C. 2

View of the interior of Temple B 300, Gebel Barkal.

PM, 208

Watercolour

27 x 34.1 cm.

A very fine watercolour view by Linant of the interior of the Third Hall of the temple, showing the reliefs and inscriptions. This is one of Linant's most effective watercolours as it obtains a dramatic intensity by its play of light and shade, with sunlight pouring into the darkness of the rock-cut interior and starkly illuminating the pillars with their inscriptions of Taharqa and one of the two statues of Bes.

Verso: Linant has written in red ink at top left, 'Birquel N° 25', and in pencil, top centre, 'N° 25'. This drawing number is written against the Linant Mss Journal text at 'Le troisième portique, qui est escavé en entier, est seulement de deux pilliers ornés d'un Tiphon...' (Shinnie 1958, 48).

XV. C. 3

View of the exterior of Temple B 300 Gebel Barkal.

PM, 208

Pencil, stained.

24.7 x 37.8 cm.

A fine, highly finished pencil view by Linant of the exterior of Temple B 300. Part of a wall and a fallen pier at left, and, at right and centre, standing Hathor-headed columns and a pillar with a Bes-statue against it. The cavity of the rock-cut temple is shown at right.

Verso: Linant has written in pencil, 'vue de l'exterieur du thiffonium - a Birquel' and 'N° 23', and below this in red ink, 'Birquel N° 23'. This drawing number is found at the beginning of his description of the temples, against the text of the Linant Mss Journal at, 'Le mieux conservé est une escavation en partie...' (Shinnie 1958, 47).

XV. C. 4

A view of the Great Temple B 500, Gebel Barkal.

PM, 215³⁸

Pencil, stained.

34 x 51.2 cm.

A faint and unfinished but detailed drawing by Linant of a view of the mass of ruins which remained of Temple B 500. Top right, in pencil, Linant has written, '5' and below this 'N° 7'. Salt's list gives drawing 5 as 'Great Temple at D°'[Birkel] among the 'Large Views'.

Verso: Linant has written in red ink, top left, 'Birquel N° 30', over 'N° 30' in pencil with 'Birquel' in pencil top right. This drawing number is written against the Linant Mss Journal text at 'Le grand temple est plus à l'Est...' a new paragraph which begins his description of the temple (Shinnie 1958, 50).

XV. C. 5

A view of the South (lower) group of pyramids, Gebel Barkal.

PM, 207

Pencil, stained.

25.2 x 38.5 cm.

A fine, highly finished pencil drawing by Linant, showing a view of some of the South group of pyramids. At the centre is a pyramid which remains entire to the top where six circular holes forming two triangles in the structure can be seen.³⁹ Two Nubian figures against it give the scale. At left is the ruined mound of another pyramid, and at right, three men with picks are excavating the fallen debris at the side of a pyramid of which the upper part is missing.

Verso: Top left, Linant has written in pencil, 'Vue d'un des pyramides de Birquel N° 22', and in red ink, top left, 'Birquel N° 22'. This drawing number is written against the Linant Journal text at, 'Ce groupe d'autres pyramides qui est dans le sud à 750 pieds, est tout ruiné; une seule est entière, et c'est la pareille que j'ai fait escaver...'

See Macadam 1946, 64 and pl. XI upper, who points out that no other view of this little group of pyramids was ever published in either drawing or photograph 'probably because most of them were early reduced to mounds of rubble'. Those shown here are pyramids 9 (at centre) and 10 (on the right, in the process of excavation; the chapel lies beneath the debris they are working on), with 11 at left and the remains of 12 beyond.

³⁸ The PM Manuscript List gives XV. C. 4 upper as a plan of the chapel of Temple B 600, however no such plan appears on this drawing.

³⁹ These are described by Linant as 'un globe ou trois, qui forme un triangle...' (Shinnie 1958, 47).

XV. C. 6**A view of the North group of pyramids, Gebel Barkal.**

PM, 203

Watercolour.

28.6 x 50.5 cm.

A very fine, highly finished watercolour by Linant of a view of six of the North group of pyramids; three with the remains of their chapels clearly shown. A donkey is faintly sketched in pencil to the left.

It is interesting to note that Linant's finished watercolours and the highly worked-up drawings are mainly untitled and unnumbered; presumably being copies. In this case, what is clearly the original is the fine but faint drawing in the Louvre, PM Linant de Bellefonds Mss B. 28 bis, which does bear a title and number. Linant evidently copied this watercolour from the drawing which is of a similar size, and shows the same view. The French version contains two donkeys at left, to give a scale, and although one can faintly be seen here, Linant seems to have decided to leave them out of the watercolour version.⁴⁰

XV. C. 7**A view of the North and South groups of pyramids, Gebel Barkal.**

PM, 203

Pencil.

34 x 51.5 cm.

A very fine, highly finished pencil drawing signed by Linant of a view which includes both groups of pyramids. It is signed at the bottom right, 'A. Linant', and at bottom left he has written 'vue des piramydes de Birquel'. In the foreground are the North group on the high ground, with the South group seen further off to the right on lower ground. In front of the North group, a Nubian child, following an adult figure, is carrying two bags(?) suspended from a yoke across his shoulder and pulls a goat by a rope. Ahead of them, a thin dog sniffs at a stone. In the centre of the North group, a Nubian figure stands with his leg against the corner of a pyramid. A further figure and a dog(?) can just be seen at the corner of a pyramid in the South group; possibly he may be measuring it if the dot at the top is part of another tiny figure. The drawing is published in Shinnie 1958, pl. XI.

Verso: top left in pencil Linant has written, 'N° 1' and top centre, 'N° 17', and in red ink at top left, 'Birquel N° 17'. This drawing number is written against the text at, 'Ces pyramides sont dans le désert derrière la montagne de Birquel.' (Shinnie 1958, 46). Salt's list gives drawing 1 as 'Pyramids at Birkel' in his 'Large Views'.

⁴⁰ I am grateful to Marcel Kurz for details of PM Linant de Bellefonds Mss B. 28 bis.

XV. C. 8

A view of Temple 700 at Gebel Barkal showing the pylon (now destroyed).

PM, 214

Pencil.

34 x 51.5 cm.

A very fine, highly finished drawing by Linant showing a view of the remains of the pylon, now destroyed, standing among the ruins of the temple against the mountain of Gebel Barkal. Column drums can be seen in the debris before the outer face of the west wing of the pylon. Linant has finely drawn the details of the hieroglyphic inscriptions and relief decoration showing Senkamanisken smiting a group of prisoners who he grasps by the hair, before Amun. In the distance at left is a view of Temple B 300. Two Nubian figures holding spears at right lend scale to the drawing. See Macadam 1946, pl. X which shows this drawing, and 62, E, where the decoration of the inner face of this pylon (drawn in XV. A. 26 and 27) is discussed.

XV. C. 9

View of the exterior of Temple B 300, with B 700 and B 800 in the distance.

PM, 208

Pencil

34 x 51 cm.

A very fine, highly finished pencil view signed by Linant, drawn from a viewpoint looking east. Bottom left, in pencil, he has written 'Birquel' on the actual drawing, opposite his signature 'Linant', bottom right.

It is a view showing the remaining standing walls and the Hathor columns of the exterior of the rock-cut Temple B 300; the dark cavity of its inner section can be seen cutting into the debris at the side of the mountain. In the distance at right, can be seen the ruins of Temple B 700 (left) and Temple B 800 (right). The latter has a single full-height, bud-topped column and the remains of two other columns showing. This drawing is shown in Shinnie 1958, pl. XIII.

XV. C. 10

General view of the mountain of Gebel Barkal showing the ruins of the pyramids and temples around it.

PM, 203

Pencil

32.2 x 51.2 cm.

A very fine, highly finished view by Linant showing a general view of the ruins around the 'Holy Mountain' of Gebel Barkal. The mountain itself rises from the plain in the centre of the picture. At left on

the horizon can be seen a group of pyramids with their chapels, and the ruins of all the temples against the mountains are shown. The Hathor columns of B 300 and the entrance to the rock-cut section of the temple are shown centre left. In the middle distance are a group of Nubians with donkeys and laden camels, and in the foreground right are three Nubians resting on the ground, one drinking from a pot.

This drawing is of particular interest since it shows a general view of the site including (on the right of the drawing, left to right) the pylon of Temple B 700, now destroyed, against the mountain (behind the camels), and also, to the right of the pylon, the now-vanished ruins of B 800, the rear part identified by its single column at full-height (see XV. C. 9), and a remaining wall of the front part just to the right of the column remains.⁴¹ The drawing is untitled and un-numbered. PM Linant de Bellefonds Mss 27 appears to be the pencil original.

XV. C. 11

A view of the Coptic Church at Nelle el Gazalle.

PM, Omitted

Pencil

14.5 x 25.4 cm.

A fine, small drawing of a view of the ruins of the Coptic church, by Linant. At left, a tiny figure gives the scale.

Verso: Linant has written, top left in pencil, 'Nellé el gazalle - dans le desert vis a vis de Birquel', and below this in red ink, 'Nellé el gazalle N° 82'. This number, coming late in Linant's sequence, shows that it was seen and drawn on his return journey, on 2 May 1822. It is set against the text of the Linant Mss Journal at his description of the 'couvent' (Shinnie 1958, 169).

NURI

XVI. A. 1

A plan of the pyramid field at Nuri.

PM, 223

Pencil. The paper is folded lengthways.

24.7 x 42.1 cm.

A pencil plan by Linant of the pyramid field, and a list of the distances (given separately in pencil on the verso) of each individual pyramid from a given point. Twenty pyramids are shown and numbered, with lines drawn from their centres to two separate points. Linant has written the title below in pencil, 'plan

⁴¹ I am grateful to Timothy Kendall who pointed this out to me.

geometrique des piramydes de Nourri', and top right, '84' is crossed out and '85' is written below it. Salt's list gives 85 as 'Plan of pyramids at Noori'.

XVI. A. 2

A view of part of the pyramid field at Nuri.

PM, 223

Pencil.

23.2 x 37.5 cm.

A fine, highly finished, pencil drawing by Linant, showing the group of ruined pyramids one of which he believed (correctly) had concealed an interior pyramid (see Introduction to Nuri, above). Two tiny figures can be seen on the truncated top of one pyramid, with two figures, one seated, in the foreground, and a figure and a horse in the middle distance (to show the perspective). What appears to be a plume of smoke rises from a point behind the pyramids.

A photograph of this drawing is to be found in RCK, II, 8, Fig. 2a. RCK, II, 7 contains an interesting note about the evidence of Linant and other nineteenth-century visitors to the site who observed the interior-pyramid phenomenon and came to the same conclusion. Evidence resulting from his own excavations led Dunham to confirm this seemingly unlikely hypothesis. The pyramid, N°1, is now identified as the tomb of Taharka, son of Piankhe, younger brother of Shebitku.

Verso: Linant has written the title, top left, in red ink, 'Nourri - N° 16' and also written in pencil top right, 'N°16', and bottom left '69'. Drawing 16 is marked against the text of the Linant Mss Journal at his description of this phenomenon (see Introduction to Nuri, above). Salt's list gives 69 as 'Pyramids of Nooric'.

MEROE

XVI. B. 1

North Group of pyramids at Meroë, N.1., left wall of Chapel of Queen Amanitere, wife of Natakamani.

PM, 243

Pencil.

21 x 29.5 cm.

A very fine pencil drawing, signed by Linant, of the upper register of the left wall; a funeral procession showing priests with standards, Anubis, Nefertem, and bark carried by priests. This drawing has been published in RCK, III, pl. 32B, and the pyramid is described in RCK, IV, 119. Compared with Lepsius'

version (published in RCK, III, pl. 18E) less of the relief and no text is shown. However, unlike Lepsius, the figure of Nefertem is given a uraeus at the front of his crown.

Above the reliefs run two horizontal lines marking further registers. Linant has written 'hieroglyphes' in the empty space of the upper one and 'Étoiles' in the lower. (On the far right, below the relief, he has signed 'A. Linant' and on the far left, 'piramydes d'Achour'. In the space below the relief, Linant has written 'autres figures Brisées[?]'. Faintly in pencil, below right, is 'N° 114 - fragments de Sculpture - dans les piramydes d'Achour'.

Verso: Top left, Linant has written 'Cabinna N° 73' neatly in red ink, over 'N° 73' in pencil. Bottom left, the other way up, '114' in pencil. Drawing number 73 is marked in the Linant Mss Journal against the text between 'une figure avec des armes, faisant des offrandes...' (referring to XVI. B. 2), and 'De l'autre coté, c'est le procession avec la barque.' (Shinnie 1958, 146). Salt's list describes number 114 as 'boat procession'.

XVI. B. 2

North Group of pyramids at Meroë, N.1., right wall of Chapel of Queen Amanitere, wife of Natakamani.

PM, 243

Pencil.

21.3 x 29.3 cm.

A very fine pencil drawing, signed by Linant, of the right wall of the Chapel showing a prophet of Ma'et (PM, sic), and Upper and Lower Egyptian Merts erecting Osiris emblem on portable shrine (before seated queen with winged Isis, not shown). Some but not all of the hieroglyphs have been included, perhaps because the scale is extremely small. Compared to Lepsius' version (reproduced in RCK, III as pl. 18D) slightly less of the text is shown, less clearly. Below the drawing, far right is the signature 'A. Linant', and far left, 'Achour'. Top right is the title, '113 - fragments de Sculpture dans les piramydes d'Achour'. This drawing has been published in RCK, III, 32A, and the pyramid is described in RCK, IV, 119.

Verso: Neatly in red ink, 'Cabinna N° 73' over 'N° 73' roughly in pencil. This drawing number is marked in the Linant Mss Journal against the text, 'une figure avec des armes, faisant des offrandes...' (Shinnie 1958, 146). Salt's list gives number 113 as 'altar of the prince[?]'.

XVI. B. 2a

North Group of pyramids at Meroë, N.2., relief from Chapel of Amanikhabale.

PM, 244 (formerly identified incorrectly as XVII. B. 17)

Pencil.

20.2 x 25.3 cm.

A pencil drawing by Linant of a single figure of a broad, pot-bellied priest(?) facing left wearing a short(?) kilt and holding a palm-frond staff; a relief from the north wall, east part, of the chapel. He has a necklace of large circular beads and a circlet around his bald(?) head. A line is drawn at the level of his calf (the relief is broken here) and only the upper part of his body is shown. Top right, Linant has written faintly in pencil, '112 - figure dans la pyramide N° 2 - Achour'. A photograph of the reliefs which include this figure is published in RCK, III, pl. 27. However, in the photograph, the head and neck of the figure appear to be overcut with an Arabic inscription and are missing. This drawing preserves those sections in some detail.

Verso: Top left, neatly in red ink, Linant has written, 'Cabinna N° 74' over 'N° 74' roughly in pencil. This drawing number is written in the Linant Mss Journal against the text, 'Il y a une figure curieuse que j'ai dessinée.' (Shinnie 1958, 147). Salt's list gives number 112 as 'a fat priest'.

XVI. B. 3

North Group of pyramids at Meroë, N.5., left wall of Chapel of Prince Arikankharer, son of Natakamani.

PM, 244

Pencil

23.1 x 30.7 cm

A very fine pencil drawing, signed by Linant, of the left wall of the chapel, showing a judgement scene with Thoth and Apophis (before Osiris seated and King, not shown here) with a procession of men with palm-branches below and a frieze of divinities at top. This drawing has been published as RCK, III, 32C, and the pyramid described in RCK, IV, 123. Compared with Lepsius' version (reproduced in RCK, III, pl. 19B) less of the relief and no text is shown. However Linant includes the face and jaws of Apophis.

Linant has only drawn one figure of the frieze, noting the rest are 'semblable'. Similarly below against a single processional figure he has written 'toute la ligne semblable'. Below the drawing, far right he has signed 'A. Linant' and far left written 'Achour'. Below the drawing, very faintly in pencil. 'N° 107 - pyramides d'Achour - fragments de Sculpture', and sideways on, along the right edge of the paper '107'. None of the hieroglyphs have been drawn in, possibly because the scale is so small.

Verso: Neatly in red ink, 'Cabinna N° 75' over 'N° 75' roughly in pencil. This drawing number is written in the Linant Mss Journal against the text, 'Du côté gauche, que j'ai dessinée est représenté le jugement...' (Shinnie 1958, 147). Salt's list gives number 107 as 'judgement scene'.

XVI. B. 4

North Group of pyramids at Meroë, N.6., Chapel of ruling Queen Amanishakhete, outer face of the pylon.

PM, 245

Pencil.

26 x 37.8 cm.

A very fine pencil drawing, signed by Linant, showing the entire outer face of the pylon entrance to the chapel. The scenes to left and right of the doorway each show the queen spearing a group of bound captives. This drawing has been published as a photograph, RCK, III, 31F, and the pyramid described in RCK, IV, 106. The fine detail shown in the drawing is unfortunately poorly served by the quality and scale of the photograph, where the drawing's details such as all the Queen's extremely long finger-nails can only just be seen. Compared with Lepsius' version (reproduced in RCK, III, pl. 17) Linant shows less text. However Linant gives a scalloped edge to the queen's mantle, a single animal-headed figure on the left jamb of the gateway, and shows damage to the stonework of the pylon. Below the drawing far right is the signature, 'A. Linant' and far left 'piramydes d'Achour', with '99' in the top right corner of the sheet.

Verso: faintly in pencil 'N° 99' and also 'N° 70' over which is written neatly in red ink, 'Cabinna N° 70'. This drawing number is written in the Linant Mss Journal against the text, 'Le propylé est orné a sa facadede deux figures que j'ai dessiné d'un coté' (Shinnie 1958, 148). Salt's list gives number 99 as 'design on the propylon'.

XVI. B. 5

North Group of pyramids at Meroë, N.7., right wall of the Chapel of Arkamani (Ergamenes).

PM, 246

Pencil.

24.3 x 43.8 cm.

A very fine pencil drawing, signed by Linant, of the right wall of the chapel showing three registers, judgement-scene with king and four calves, vignettes from the Book of the Dead, and a priest with incense and libation beyond, before seated king, queen and princess, with serpents holding knives at base, with remaining texts. This drawing has been published as RCK, III, 30A, and the pyramid described in RCK, IV, 63.

When compared with Lepsius' version (reproduced in RCK, III, pl. 4E) Linant shows slightly less of the text, less clearly. Below the drawing far right is the signature 'A. Linant' and at far left 'Achour'. Top right, faintly in pencil, Linant has written 'N° 109 - fragments de sculpture dans les piramydes d'Achour' and again faintly 'Achour'.

Verso: Neatly in red ink, 'Cabinna N° 69', and roughly and faintly in pencil below this 'N° 69'. This drawing number is written in the Linant Mss Journal against the text, 'Cette chambre était ornée de sculptures en relief...' (Shinnie 1958, 146). Salt's list gives number 109 as 'King on throne'.

XVI. B. 6

North Group of pyramids at Meroë, N.11., the outer face of the Outer Pylon of the Ruling Queen Nahirqa, probably wife of the king buried in N.6.

PM, 248

Pencil.

34 x 21.5 cm.

A very fine pencil drawing signed by Linant of the outer face of the left wing of the Outer Pylon. It shows Horus with a libation vase and accompanied by a dog(?). This drawing has been published as RCK, III, 30F, and the pyramid described in RCK, IV, 72. Linant's drawing is virtually identical in its details to that of Lepsius (reproduced in RCK, III, pl. 9). Below the drawing far right, the signature 'A. Linant', and far left, 'Achour'. Top right, faintly in pencil, 'N° 108 - Sculpture dans la pylone d'un piramyde a Achour'.

Verso: Top right, faintly in pencil, '108', and top left, neatly in red ink 'Cabinna N° 71'. This drawing number is written in the Linant Mss Journal against the text, 'en creux très léger et dans un bon caractère une figure en pied,' (Shinnie 1958, 146). Salt's list gives number 108 as 'hawk headed deity'.

XVI. B. 7

North Group of pyramids at Meroë, N.11., left wall of the Second Court.

PM, 248

Pencil.

18.9 x 29.1 cm.

A very fine pencil drawing signed by Linant of the left wall of the Second Court showing two registers. Top, bulls led by Horus, (Thoth, not shown here) and Anubis (with chickens and serpent on cornice not shown here), and below, a row of kneeling captives tied together at the neck. Compared with Lepsius' version (published as RCK, III, pl. 8D) less of the relief is shown. Linant has apparently replaced the position of the figure of Thoth with that of Horus. Linant shows four, not three, oxen led by Anubis. This drawing has been published by Shinnie 1958, as pl. XVII, and in RCK, III, 30E, and the pyramid described in RCK, IV, 72. Against the upper register Linant has noted 'Relief', and against the lower one 'creux'. Below the drawing, far right, the signature 'A. Linant', and far left, 'piramydes d'Achour'.

Verso: Neatly in red ink top right, Linant has written 'Cabinna N° 72' and to the right of this in pencil 'N° 72', while at top right, faintly in pencil, 'N° 106 - Bas reliefs dans les piramydes a Achour'. Drawing number 72 is written in the Linant Mss Journal against the text, 'C'est une file de boeufs marchant par couples.' (Shinnie 1958, 146). Salt's list gives number 106 as 'interior sketch'.

XVI. B. 8

North Group of pyramids at Meroë, N.19., south wing of Pylon of Tarakenidal.

PM, 252

Pencil.

29.3 x 21.5 cm.

A very fine pencil drawing signed by Linant of the relief figures on the south wing of the Pylon. Unlike most of the other drawings, Linant has simply drawn the relief without showing the configuration of the stone wall on which it is incised. This therefore also excludes the state of damage to the wall which is normally carefully documented. The relief shows the king smiting prisoners. This drawing has been published as RCK, III, 32D and the pyramid described in RCK, IV, 175. Unlike Lepsius' version (reproduced in RCK, III, pl. 22C) the figure is shown in isolation and very slightly less detail is shown. Below the drawing, far right, the signature 'A. Linant', and far left, 'piramydes d'Achour'. Bottom left, faintly in pencil, 'N° 111 - figure sur le pylone d'une piramyde a Achour'.

Verso: neatly in red ink, 'Cabinna N° 78' over 'N° 78' written in pencil. This drawing number is written in the Linant Mss Journal against the text, 'Le propylé est orné de deux figures que j'ai dessiné d'un côté.' (Shinnie 1958, 148). Salt's list gives 111 as 'slaying Monarch'.

XVI. B. 9

A drawing by Ricci of a detail from a Gebel Barkal pyramid chapel included here in error.

Formerly listed by PM as being a relief from the chapel of pyramid N.20 at Meroë, showing four men with papyrus plants. Now recatalogued as Gebel Barkal XV. A. 8a.

Numbers XVI. B. 10-15, plans, are held together in a hand-made sleeve 12.5 x 21.5 cm., sealed with red sealing-wax, and with the title elaborately written in ink by Linant, 'Piramydes de Cabinna'.

XVI. B. 10

Plan of part of the pyramid field of the North Group.

PM, 243

Ink and wash over pencil; paper folded lengthways.

24.7 x 42.1 cm.

A very fine, detailed, ink and wash groundplan of the North pyramid field, by Linant. The pyramids are given his own numbers from 1-22 and the detailed measurements and the compass orientations between them are noted. The remains of all the chapels and pylons are shown, and the ridge on which the pyramids stand is shown in wash. The pyramid sides are shown with light and shadow from a single source, giving

the impression of a three-dimensional aerial view. Linant's title, elaborately written in ink, bottom right, is 'Plan des grandes piramydes de Cabinna'. Top right in pencil, 'N° 103'.

The drawing has been published in Shinnie 1958 as pl. XV. Salt's list give number 103 as 'plan of d'; i.e. pyramids.

XVI. B. 11

Plan of part of the pyramid field of the South Group, Meroë.

PM, 255

Pencil.

24.8 x 21.1 cm.

A neat pencil groundplan of the ten pyramids on the eastern edge of the South Group, numbers S.1-10, with lengthy descriptive annotations, by Linant. The measurements include the number of 'assises' (i.e. courses of stone blocks) still standing at that time. The descriptive annotations give the state of preservation and mention whether there are any remaining reliefs. Linant did not describe the South Group of pyramids in any detail in his journal, so the descriptions here form an additional source of information. The reliefs (Linant does not give details of these) are all noted in RCK, IV, under the individual pyramids.

Linant's descriptions are given here for the pyramid numbers as given by PM. They are not very legible but appear to read as follows:

S. 1: '9 assises.'

S. 2: 'Elle est terminée et le sanctuaire est tombée[?] - 20 assises.'

S. 3: 'Ruinée[?] et le sanctuaire aussi entière'

S. 4: 'le sanctuaire ruinée mais on voit qu'il était orné de bonnes figures en relief dont il reste quelques peu - 22 assises'.

S. 5: 'elle est ruiné et le sanctuaire est en partie sous les décombres'.

S. 6: 'elle a trente[?] sept assises - elle est grande et assez bien conservée - le sanctuaire est ruinée et orné des figures - sur la surface de la pyramide il y a des pierres epais[or 'qui'] assorties[?] - elle a 55 pieds de hauteur au base des arêtes[?]'

S. 7: 'elle a 26 assises - elle est un peu ruinée et le sanctuaire est encombré par le plafond.'

S. 9: 'elle a 24 assises et est briques ruinés - le sanctuaire est ruiné - il était petit.'

Linant's title in pencil below the plan, 'Plan des piramydes a Achour les plus a l'est et dans la montagne', and below this, '103'. Salt's list gives number 103 as 'plan of d'; i.e. pyramids.

XVI. B. 12

Plan of part of the pyramid field of the West Group, Meroë.

PM, 259

Pencil, folded lengthways.

42.1 x 24.7 cm.

A neat pencil drawing by Linant of a measured groundplan of part of the pyramid field of the West Group. From the configuration of the group it appears to contain pyramids W.11-22 (the north-east being at the bottom of the plan). On some, Linant has written 'R'(?), probably denoting those ruined. Below the drawing, Linant has written elaborately in ink over pencil, the title, 'plan des Piramydes de la plaine a Cabinna' and below this in pencil, '105'. Salt's list gives number 105 as 'plan of d'; i.e. pyramids.

Verso: in pencil, '105'.

XVI. B. 13

The North Group of pyramids at Meroë, plan and section of pyramid N.18.

PM, 251

Pencil.

24.9 x 21 cm.

A fine pencil measured plan and section of the pyramid by Linant. His title below is 'plan et coupe d'une pyramide la mieux conservée a Cabinna'. He has written the name 'Cabinna' in ink over his original pencil name 'Achour'. Top right is '104'. The annotations mention a 'N° 4' which, if it refers to the pyramid, would identify it as PM N.5. However it does not conform to descriptions of this pyramid in RCK, IV, and does seem to be N.18 as described by PM. On his plan, Linant shows one of the columns of the portico of the chapel, in front of the left pylon wing, which can be seen in RCK, IV, 146, the plan of N. 18. Salt's list gives number 104 as 'inscription & some details', This refers to XVI. B. 14 which also bears the number 104.

As in the view of this pyramid (XVI. B. 16), the shape of the capstone platform at its apex can be seen. Linant notes 'Le sommet 5.3 quarré'. This is an important record of a pyramid with its capstone still in situ.

XVI. B. 14

North Group, list of the orientations of the pyramids at Meroë.

PM, Omitted

Pencil; paper folded lengthways.

25.3 x 43 cm.

A rough pencil list by Linant giving the compass orientations of the twenty-two pyramids he numbered individually in this group. He also gives the orientations of the quarries. Below this he has written in ink '104'. Salt's list gives number 104 as 'inscription & some details'.

XVI. B. 15**Inscriptions from Meroë.**

PM gives this incorrectly as 251

Pencil.

24.8 x 21.1 cm.

A pencil drawing of three separate inscriptions found at Meroë by Linant. Top, a three-line Meroitic inscription annotated by Linant as 'inscription sur la pyramide.' The title in red ink by Linant top left, Cabinna N° 77'. This number is written against the text of Linant Mss Journal at, 'une inscription en caractère hieratique...' This is actually Meroitic cursive script (Shinnie 1958, 148, note 1).

According to PM, this is a Meroitic text from pyramid N.19. now on a block in Berlin Museum, 2251, but this seems to be a mistake. Linant's journal identifies it as being from his pyramid N° 11, which would be PM N.18. Comparing the text on the drawing with the Meroitic texts of Lepsius 1849, VI, 8, this is not [38] as given by PM, 251, but [40], which Lepsius gives as coming from his pyramid 39, i.e. PM N18; therefore agreeing with Linant's own identification.

The second inscription is a five-line Greek/Coptic(?) one. Linant describes this as 'inscription dans une des pyramides le plus au sud'. PM identifies this with Lepsius 1849, VI, 13, 1, which appears to be correct.

The third inscription is a two-line Greek/Coptic(?) one, described as 'inscription ['sur' or 'sous'] la chambranle [the casing or jamb of window or door] de la pyramide no [either a number left blank or meaning north?]. The sheet is numbered twice in pencil as '104' which Salt's list gives as 'inscription & some details'. PM identifies this with Lepsius 1849, VI, 11, 55, which appears to be correct.

XVI. B. 16**A view of pyramid N.18 (Beg.18) from the North Group at Meroë.**

PM, 243

Pencil.

24.1 x 37.4 cm.

A very fine, highly finished drawing by Linant of a view of a single pyramid which is not identified in detail by PM, but which shows pyramid PM N.18. next to a wing of a chapel pylon from the North Group of pyramids.

Verso: Linant has written neatly in red ink 'Cabinna N° 76' over a faint 'N° 76' in pencil, and top right in pencil '101 - pyramides d'Achour'. Number 76 is written against the text of the Linant Mss Journal at 'Celle N° 10 a 33 assises. Elle est presque entière...' (Shinnie 1958, 148). However Linant seems to have made an error here since he subsequently describes his N° 11 in his journal as one he made a drawing of and one which had its summit shaped as shown here. In his view of the group, XVI. B. 18,

which shows three rows of pyramids, this appears to be the pyramid from the middle row corresponding to N. 18 (Beg. 18). Salt's list gives number 101 as 'another d'; i.e. view of pyramids. The drawing is published in Shinnie 1958, pl. XVI.

This pyramid, apparently unbroken and complete, retains at its apex a small cap, making it interesting for the study of the capstones which originally finished off these pyramids, none of them now remaining in place. Linant was probably referring to this particular pyramid when he says, 'Une des pyramides que je viens de décrire avait à trois pieds environ en bas du haut une petite rentrée tout autour, ce qui faisant paraître le haut come une espèce de chapiteau.'¹ See also the plan and elevation on XVI. B. 13, and Hinkel 1986, 101, for a discussion of the capstones.

XVI. B. 17

View of the pyramids of the North Group at Meroë.

PM, 243

Pencil.

33.9 x 51.1 cm.

A very fine, highly finished drawing by Linant of the North Group of pyramids. In the foreground are three Nubian figures; two men and a naked child. They stand before a pyramid and chapel on a raised part of the site, surrounded by much broken masonry. The pyramids beyond, although probably deliberately drawn more faintly to give the impression of distance, are also shown in great detail. There are two small figures in the background, no doubt to give the perspective. It appears to be a view looking past Linant's pyramid N° 1, a pyramid on a stepped platform in the foreground, to the semi-circle of pyramids beyond.

Verso: Neatly in red ink, top left, Linant has written 'Cabinna N° 67' and roughly in pencil, 'N° 67'. In the Linant Mss Journal for 2 April 1822 this drawing number is written against the text, 'ces piramydes sont dans une petite montagne dont le haut, où sont les pyramides, est très large et couvert par les monuments....' (Shinnie 1958, 145).

XVI. B. 18

A view of the pyramids of the North Group at Meroë.

PM, 243

Pencil.

33.2 x 54.1 cm.

A very fine, highly finished pencil view by Linant of the North Group of pyramids. A single Nubian figure holding a spear walks up the slope in the foreground. The pyramids and their remaining chapels are shown in great detail.

¹ Shinnie 1958, 145.

Verso: Neatly in red ink, top left, Linant has written 'Cabinna N° 68' and roughly in pencil, 'N° 68'. In the Linant Mss Journal for 2 April 1822 this drawing number is written against the text at the same point as for XVI. B. 17; this is a different view of the same group. The well-preserved, almost perpendicular pyramid in the centre of Linant's drawing can be seen in the photograph RCK, IV, pl. XXXIV, A.

XVI. B. 19

A view of the pyramids of the West Group, at Meroë.

PM, 259

Pencil.

24.5 x 37.2 cm.

A very fine, highly finished drawing signed by Linant, of the West Group of pyramids. The holes in the centres of the sides of a pyramid in the foreground seem likely to have been made to investigate the interiors. Verso: Neatly in red ink, top left, Linant has written 'Cabinna N° 66' over, faintly in pencil, 'N° 102 - vue des piramydes dans la plaine à Achour prise du NO'. At the bottom in pencil, the wrong side up, '102'. In the Linant Mss Journal for 2 April 1822 this drawing number is written against the text at, 'Les piramydes sont en deux parties. Une partie est dans la plaine entre les autres et les décombres.' (Shinnie 1958, 144.) Below the drawing far right, a minute signature, 'A. Linant', and far left 'Achour'. (Annotations below the PM number on the front of the drawing are modern, probably by PM. The pencil reference is illegible.) Salt's list gives number 102 as 'another d' (i.e. view of the pyramids).

XVI. B. 20

A view of the pyramids of the West Group at Meroë.

PM, 259

Pencil.

23.2 x 37.7 cm.

A very fine, highly finished drawing by Linant of the West Group of pyramids. Verso: Neatly in red ink, top left, Linant has written 'Cabinna N° 65' over, faintly in pencil, 'N° 100 - vue des piramydes A la plaine a Achour prise du NE' and in pencil, 'N° 66'. At the bottom a column of numbers in pencil; 99, 106, 111, and 112. In the Linant Mss Journal for 2 April 1822 this drawing number is written against the text at the same point as for XVI. B. 19. Salt's list gives number 100 as 'View of Pyramids'.

XVI. B. 21

A view of the North and South Groups of pyramids at Meroë.

PM, 243; 256.

Watercolour.

34 x 51.5 cm.

In this extremely fine, highly finished watercolour by Linant, the two groups of pyramids, one close and one in the distance, are being pointed out by a Nubian to a European in splendid Turkish dress (perhaps a self-portrait?).

XVI. B. 22

A view of the South Group of pyramids at Meroë.

PM, 256

Pencil; the paper has been folded lengthways.

33.8 x 51.4 cm.

A rough preliminary drawing by Linant of the South Group. Top left in pencil '13' and top right 'vue prise du SE' and '10'. Number 10 on the Salt list of 'Large Views' is of the 'Pyramids near Shendi'. The watercolour XVI. B. 21 is a very similar view of the same group but there the angle of view has been moved round slightly to show more pyramids. The finished version of this drawing appears to be Linant de Bellefonds Mss B 42 (Louvre).² This drawing also bears the number 13 (among others), is annotated 'vue du groupe du S.E. prise[?] du Sud', and the description and size are both similar.

Verso: roughly in pencil, 'Achour'.

WADIBANAT

XVII. A. 1

A view of the temple at Wadi Banat.

PM, 262

Pencil.

18.1 x 26.9 cm.

A fine, highly finished pencil drawing by Linant of a close view of what remained of the temple. Only five courses of stone blocks had survived, and from this side, there is little evidence of remaining fallen material.

Verso: in pencil by Linant, 'N° 120 - petit temple dans l'ouadée l'banat', and neatly in red ink, 'ouadée l'banatte - N° 42' over 'N° 42' in pencil. The drawing number 42 is marked in the Linant Mss

² I am indebted to Marcel Kurz who kindly provided me with his preliminary inventory of the drawings.

Journal at his description of the temple (see Introduction to Wadi Banat above). Salt's list gives the drawing number 120 under his section 'K' as 'small temple'.

XVII. A. 2

A figure with rope from the exterior of the temple at Wadi Banat.

PM, 262

Pencil.

25.9 x 19.6 cm.

A drawing of a single figure from the relief on the outside of the back of the temple, by Linant. A heavily-built bearded man wearing a helmet[?] with small horns stands facing right with arms and legs apart, holding a rope which stretches back across his shoulder. Linant has written below in pencil, 'Sur le derrière du temple a ouadéc l'banat', and below this, neatly in red ink, 'oudée Bénatte - N° 56'. The drawing number 56 is marked in the Linant Mss Journal against his description of drawing this figure (see Introduction to Wadi Banat above). This was one of a pair of figures facing one another as can be seen from Lepsius 1849, V, 68, f.

MUSAWWARAT ES SUFRA

XVII. B. 1

A column from the Great Temple at Musawwarat.

PM, 264

Pencil.

29.3 x 21 cm.

A fine pencil drawing of a north-east column from the Great Temple by Linant. All the measurements are given. Below the drawing Linant has written, 'colonne d'un grand portique a Mesaorat', and top right in pencil, '119'. This refers to the Salt list number 119 'details of a column'. The drawing has been published as Shinnie 1958, pl. XXI. Verso: Linant has written neatly at the top in red ink, 'Mesaorat - N° 44', and roughly below, the wrong side up, in pencil, 'N° 44'. This drawing number is marked against the text of Linant's Mss Journal at 'La colonne marquée 'Y' est presq'entière...' ³ This column can also be seen in the view, XVII. B. 16.

³ This resolves Shinnie's query (written in the title to the plate) as to whether this is the column which Linant describes in his journal text as 'Y'.

XVII. B. 2

Details of two columns from the Great Enclosure at Musawwarat.

PM, 264-5

Pencil.

21.4 x 34 cm.

Two very fine, detailed drawings of two different columns, signed by Linant.

Left: the lower part of a standing column from the north-east of the Great Temple, showing its relief decoration. Linant shows only the lower part of a relief of a kneeling winged goddess and two lions back-to-back above a relief scene showing the king, conducted by Thoth to Horus and Hathor. Below the drawing Linant has written in pencil, 'sur une colonne a Mesourat', 'N° 45', 'N° 130', and '130', and in red ink, 'mésaorat N° 45'. On Salt's list, drawing 130 is 'd° [i.e. figures] on a column'. Drawing number 45 is written against the text of Linant Mss Journal at 'Celle marquée N°1 est couverte de figures hiéroglyphiques, mais sans aucun caractère de ce genre' (Shinnie 1958, 116, and note 2 points out that these inscriptions are Meroitic). The other side of the relief on this column is shown on XVII. B. 3, lower.

Right: the standing shaft of the second column and its base, the outer row of columns, from the south-east. It is broken off at the top. The lowest register shows three naked boy dancers. The shaft shows wrestlers according to PM, but Linant noted 'des figures dont on voit quelques traces' which he thought might be figures of the Zodiac.⁴ In front of it lies a column drum on which no decoration is shown. Linant has annotated the drawing 'il y a six figures', referring to the number of boys shown. According to PM this column is no longer standing; it is now believed lost.⁵ Below the drawing, Linant has written neatly in red ink, 'Mesaorat N° 47', over 'N° 47' in pencil, and N° 129' in pencil below, and again down the side; the one below being crossed out. On Salt's list, drawing 129 is 'figures on a column'. Drawing number 47 is written against the text of Linant Mss Journal at, 'l'autre colonne P[?]'.⁶

This drawing is published as pl. XXII in Shinnie 1958. Shinnie's identification of the column, left, as the one described in his journal as 'L' is incorrect. ('L' actually refers to the base shown in XVII. B. 3, top.) Linant gives a good written description of both these columns. The exact position of the one at left can be checked on the Louvre version of the groundplan (see XVII. B. 9, 10). The position of the one at right can be seen in the view XVII. B. 16 (second from the left) and also checked on the groundplan.

XVII. B. 3

Detail of a column and a column base from the Great Temple at Musawwarat.

⁴ This was also Cailliaud's opinion. They had evidently discussed the matter since Cailliaud states that he and Linant were agreed on this. (Cailliaud 1826, vol. III, 147.)

⁵ Informal verbal communication from Pawel Wolf.

⁶ My original reading of the sign or letter in Linant Ms Journal was 'P' which seemed likely given that Linant's key uses numbers and alphabetic letters. Shinnie however interpreted it as a loop on its side (Shinnie, 1958, 116), and Kurz (private communication), reading the Louvre version, agrees, so this seems to be more likely, although the plan annotation appears more like '&'.

PM, 264

Pencil. The paper was previously folded widthways.

34.1 x 21.3 cm.

Two very fine, detailed, pencil drawings, both individually signed by Linant.

Upper drawing: a damaged column base showing the remains of four standing figures, all shown full-face. Above the drawing, Linant has written in pencil, 'N° 121 - il y a 9 figures - sur une colonne a la base', and below it, left, opposite his signature, 'Mesaorat'. At right, neatly in red ink, 'Mesaorat N° 46' over N° 46' in pencil, and '121' in pencil top right. Salt's list gives drawing 121 as 'base of a column'. Drawing number 46 is written against the Linant Mss Journal at the text 'la colonne marquée 'L' est très curieuse...' (Shinnie 1958, 116). He describes it as having nine figures of Egyptian deities, all full-face and in very high relief.

Lower drawing: showing the relief scene on the other side of the column shown in XVII. B. 2 (left); the king before Horus as a child on a lotus, Khons, and Anukis. Linant's title in pencil, 'N° 122 - sur une colonne a Mesaorat', and neatly in red ink at the side, 'Mesaorat N° 45' (for this drawing number see XVII. B. 2). Salt's list gives drawing 122 as 'God Amun on a column'. Slightly more detail can be seen in Linant's version of both the relief scenes of this column when compared to Lepsius 1849, V, 72, a. Linant's figures in his lower drawing appear to be more elongated and attenuated but this may perhaps be a more accurate rendering since this seems to be a feature of some of the reliefs (e.g. Hintze et al. 1993, I, 1, 42, Bild 97). This column, identified by Linant as 'N° 1' (see XVII. B. 2), is shown in XVII. B. 16, and on the Louvre groundplan (see XVII. B 9, 10).

All nine figures from around the base in the upper drawing are drawn in a strip in Lepsius 1849, V, 71, c.

XVII. B. 4

Relief from the interior of the South East Temple, Musawwarat.

PM, 265

Pencil.

21.1 x 29.5 cm.

Quite a detailed pencil drawing of the remaining middle sections of a relief showing five figures, by Linant. Their heads and feet are missing. Below the drawing Linant has written in pencil, 'fragment a oudé l'banat - interior du temple - N° 125' and top right again '125'. From his title this drawing would therefore appear to be misplaced here. However it seems that Linant became confused over the drawings he made at Wadi Banat, on the way to Musawwarat (see Wadi Banat, above). PM has correctly placed this drawing under Musawwarat. Linant himself specifically states in his journal that he was unable to make any record of the Wadi Banat temple reliefs other than the single figure shown in XVII. A. 2, and from a comparison with the Lepsius 1849, drawings of Wadi Banat and Musawwarat, this drawing is clearly the same relief as is

shown on V, 73b, left, at Musawwarat. This is a rare example of an error in the identifications given by Linant, probably made because the two reliefs of figures were similar at first glance. Lepsius 1849, V, 73b, shows 7(?) figures, one seated, all heads missing, while Lepsius 1849, V, 68e, shows five similar figures, one seated, all heads missing. Either Linant made this error from memory or he may have made a drawing of the Wadi Banat relief which is not present in the Bankes portfolio.

The drawing therefore shows the remains of scenes from the north-east wall of the South East Temple near the reservoir. The king is standing before a god and goddess, behind him are another female figure and a male figure holding a lion.

Verso: Linant has written neatly in red ink, 'ouadée l'Benatte - N° 56' over 'N° 56' in pencil, and 'N° 125' in pencil. Drawing number 56 is written against the text of Linant Mss Journal which relates to the single figure he drew from the back of the Wadi Banat temple, and not this relief. Salt's list gives drawing 125 as '2 sketches of hierg' at 120 which is 'the small temple' of Wadi Banat (see XVII. A. 1). Neither of these describe this drawing. See Hintze et al. 1993, I,1 49, Bild 108 for a photograph of the relief.

XVII. B. 5

Relief scenes from a column from the South East Temple, Musawwarat.

PM, 265

Pencil.

21.3 x 29 cm.

A fine detailed pencil drawing signed by Linant, and titled below 'Mesaorat', and top right '115'. With XVII. B. 6 and 7 It is one of three drawings showing the unusual lower relief scenes from columns in the temple. It shows two registers of scenes from column 1 of the north-east row in the temple. According to Linant's journal description, the South East Temple was one of two entirely ruined temples, the southernmost having a small pylon and a single chamber with six columns on which there were reliefs. The lower reliefs had the most unusual subject-matter, showing animals killing and devouring men and other animals (Shinnie 1958, 120).

According to PM these scenes are found on the second and third registers. Upper register, left to right: the first scene blank; second scene, king before seated ram-headed Amun Re, small elephant under his throne; third scene, Onuris holding snakes and slaying gazelles; fourth scene, king before goddess. Lower register, left to right: lion-god riding lion gnawing man; hawk god riding human-headed winged lioness seizing gazelle; Mut as vulture standing on two human foes, pecking at one; protective vulture holding wings over god riding elephant, a man seated astride its trunk.

Verso: neatly in red ink, 'Mesaorat N° 55'. Drawing numbers 54 and 55 appear against the text of Linant Mss Journal at 'il y a des tableaux de figures en relief...' (Shinnie 1958, 120).

Linant thought the reliefs ‘plutot des sujets Persans que des sujets Egyptiens ou autres’, and Salt’s list gives 115 and 116 as ‘figures on columns very curious like Indian sculpture’.⁷ Linant appears to give slightly more detail than is shown in Lepsius 1849, V, 74, a and b. This drawing has been published in Hintze et al. 1993, Bild 112; 1971, Tafel 50.

XVII. B. 6

Scenes from a column from the South East Temple, Musawwarat.

PM, 267

Pencil.

21.2 x 29.5 cm.

A fine detailed pencil drawing signed by Linant, titled below ‘Mesaorat’, and top right ‘116’. With XVII. B. 5 and 7 it is one of three drawings of the unusual lower scenes from these columns. It shows two registers of scenes from column 2 (described by PM as fallen) of the north-east row.

According to PM these scenes are found on the second and third registers. Upper register, left to right: king before shrine carried by priests; king, standing on seated lion, with god, having a (lotus-flower head?) and carrying a bow; lion-headed Amun Re holding a spear before Bes-emblem; ram-headed Amun Re holding a bow before shrine with two lions back-to-back on top of it, and goddess. Lower register, left to right: Bes (with lyre not shown distinctly here) and lion with feathered crown; god before winged lioness trampling two antelopes(?); an elephant; crowned, winged lion trampling a man; Bes holding a shield and smiting two men. Verso: Linant has written neatly in red ink, ‘Mesaorat N° 54’ and ‘N° 54’ roughly in pencil next to it (see XVII. B. 5). Linant appears to give slightly more detail than is shown in Lepsius 1849, V, 74, a and b. This drawing has been published in Hintze et al. 1993, Bild 111; 1971, Tafel 50.

XVII. B. 7

Scene from a column from the South East Temple, Musawwarat.

PM, 267

Pencil.

16.4 x 22.6 cm.

A fine drawing of a scene from column 3 in the north-east row, signed by Linant below right, and ‘Mesaorat’ below left. Above it, Linant’s pencil title ‘N° 127 - sur une colonne dans le petit temple a l’est du grand’, and faintly in pencil ‘127’. With XVII. B. 5 and 6 it is one of three drawings of the unusual lower scenes from columns, but here only a detail is drawn. The upper relief shows the figure of Bes holding a spear, a knife, and a gazelle in the crook of his arm. The lower relief shows a lotus flower.

⁷ See note 31.

Verso: Linant has written neatly in red ink, 'Mesaorat N° 55' and 'N° 55' roughly in pencil next to it (see XVII. B. 5). Salt's list gives drawing 127 as 'design on a column - small', referring here to the drawing-size rather than the column. The drawing has been published in Hintze et al. 1993, Bild 109; 1971, Tafel 50.

XVII. B. 8

Graffiti at Musawwarat.

PM, 264, 265

Pencil, red ink. Folded lengthways.

24.7 x 42 cm.

Copies of various different secondary graffiti from the Great Enclosure, titled by Linant in pencil, 'Inscriptions a Mésaorat', and '132' They fill only the right half of the sheet. Seven different inscriptions are copied by Linant in pencil, separated from each other by red ink lines, and individually numbered by him in red ink over earlier pencil numbers. Their exact positions could now be ascertained by using the annotated Louvre version of Linant's plan (see XVII. B. 9, 10). Top to bottom:

1. 'N° 50', 'sur l'escalier derriere le temple VI': a single-line Nubian inscription, Lepsius 1849, VI, 11, 61.
2. 'N° 52' (in red ink and crossed out in same), 'en dedans du grand escalier III': a six-line inscription in a Greek/Coptic(?) script. This inscription is not identified by PM.
3. 'N° 52', a single-line Nubian inscription marked 'idem'.
4. 'N° 52', in pencil 'N° 50', a three-line Nubian inscription marked above 'en dehors du grand escalier III'.
5. 'N° 51' in pencil, a three-line Nubian inscription marked 'sur le temple au No'
6. A single-line cursive Meroitic inscription, marked 'sur le temple au No'. Identified by PM as being from the west wall of the Sanctuary of the Great Temple; Griffith 1911, pl. xxvi [44], cf. p.69, where it is described as being from 'the peripteral hall or temple'.
7. 'N° 50', a three-line cursive Meroitic inscription, not identified by PM.

The Salt list gives 132 as 'Inscriptions'. The drawings are marked against the text of the Linant Mss Journal where he links the inscriptions to his hypotheses about the function of the Great Enclosure: 'car j'ai trouvé plusieurs inscriptions dont une est au point VI [drawing 50], l'autre sur la cour du grand temple [drawing 51] et les autres à l'entrée du grand escalier III [drawing 52] en dedans et en dehors.' (Shinnie 1958, 119). This agrees with his annotations, and the exact positions of the 'inscriptions' are marked on the key Louvre groundplan. The drawing is published in Shinnie 1958, as pl. XXIV. See also XVII. B. 8a.

Hundreds of graffiti have been discovered on the walls of the Great Enclosure. Many of these are invocations to the lion-god Apedemak, others are drawings representing human beings, animals and zoomorphic creatures.⁸ Linant did not comment on these images and only recorded these inscriptions.

XVII. B. 8a

Graffiti at Musawwarat.

PM Miscellaneous

Includes PM, 264, 265

WM 1820

Black ink. Thin 'tracing' paper folded lengthways.

38.2 x 46.9

This sheet was previously unidentified in the Miscellaneous section. It is a tracing in black ink of XVII. B. 8, annotated and therefore perhaps traced by Bankes, but includes an additional page of inscriptions. Bankes has copied out all Linant's annotations but not the numbers which refer to the journal text. The sheet of thin 'tracing' paper is folded in the same way as XVII. B. 8, but here the left hand side is not blank but contains an additional nine inscriptions, separated by lines, under the title 'Copied by Mahomet' (Finati). Where Linant had written 'Inscriptions à Mésaorat', Bankes has written 'Inscriptions at Mésaouret copied by Mons^r Linant'. All the inscriptions are Nubian/Greek/Coptic(?) except for one cursive Meroitic inscription. Very faintly in pencil against the lower two inscriptions Linant has written 'pyramides d'Achour' (Meroë).

XVII. B. 9, 10

A groundplan of the Great Enclosure at Musawwarat.

PM, 264

Ink over pencil, and wash. Two separate sheets of paper which were never apparently attached. The smaller sheet (XVII. B.10) fits below the larger (XVII. B. 9), slightly overlapping, to form the lower section of the plan. The larger sheet has previously been folded three times.

57 x 45.3 and 25 x 45.3 cm.

A highly finished ink and wash plan drawn by Linant, and titled by him in an elaborate hand in ink over pencil 'Plan du Grande Monument de Mésaorat'. The plan contains measurements, compass orientations, and annotations, but not the reference letters and numbers found on Linant's copy in the Louvre, which form a key to his description (see Introduction to Musawwarat).

⁸ Dafa'alla, 20.

Verso: Linant has written in pencil 'B - dessin des differents 'endroits'[?]' and in black ink '131-deux morceaux'. Salt's list gives 131 as 'plan of said [i.e. great] temple'. This groundplan has been published in Shinnie 1958 as pl. XVIII, but the scale of the reproduction is too small to make out the annotations.

VII. B. 11

A plan of the South East Temple, Musawwarat.

PM, 265

Ink over pencil. Paper folded lengthways.

24.8 x 42.2 cm.

A small measured ink plan of the temple showing its six columns, by Linant. His title 'Plan du petit temple le plus a l'Est et ou sont les figures sur les colonnes a l'Mesaorat'. Below the drawing in pencil, '126'. The plan occupies only the right half of the folded sheet.

Verso: some rapid and almost illegible pencil notes made by Linant, of which the following can barely be made out: 'le petit temple est une petite chambre carrée - 5 autres petits temples est[?] au No et deux autres par Ea direction du temple est le No la porte au SE - derrière a peu de distance il y a un peu[?] de pierres[?] au dix pas du mur d'enceinte et une autre[?] est a ouest[?] - Mesaorat dans l'oudee Saffra - ouadél'goulep mesaorat - dans le nord[?] E[?] du temple - de la montagne au No presq'au[?] nil guebo[?] carrique[?]Ea montagne au No ...le petit temple dans le SE.' [The following line has been crossed out.] He just seems to be jotting down the other remains in the area of this temple and some orientations and names. Linant's 'guebo carrique' is probably his 'grande montagne de Quereque'. Shinnie 1958, 114, gives this as J[ebel] Kereik; Linant's description of this area is at 120. Salt's list gives 126 as 'plan of little temple'.

XVII. B. 12

View of the South East Temple, Musawwarat.

PM, 265; remains of scene 267

Pencil.

24.7 x 37 cm.

A very fine, highly finished view of the remains of the South East Temple as seen from the north-east, signed by Linant. The temple appears in a very ruined state except for part of an external north-east wall⁹ (probably the front of the 'pylon' as described by Linant) showing a relief of three standing figures facing left (see Lepsius 1849, V, 73c). Inside the low stone rubble of the temple, the remains of two columns which are standing up to about four drums high can be seen. Beyond the temple lies the flat ridge of mountains. There are no figures present and no other ruins in sight and the drawing evokes the desolation of the spot.

Verso: Linant's title, neatly in ink, 'Mesaorat - [~~N° 59~~ crossed out, and replaced by 'N° 53', and in pencil, 'N° 117'] - vue du petit temple aux sculptures persanne - a l'est du grand monument a Mesaorat' and again in pencil, 'N° 53'. Salt's list gives 117 as 'view of the temple containing 115 & 116' (these are the drawings of the column reliefs). Drawing number 53 is against the text of Linant Mss Journal at, '...seulement dans celui le plus au sud qui est le moins ruiné...' (Shinnie 1958, 120).

The wall containing this relief can be seen before and after excavation and restoration in Hintze et al. 1971, Tafel 7, a and b; line drawings of the reliefs, Tafel 39, 41.

XVII. B. 13

A view of the Small East Temple, Musawwarat.

PM, 265

Pencil.

24.9 x 37.7 cm.

A very fine, highly finished pencil view of the temple from the south-east, by Linant. It shows the remains of the facade of the temple with a snake motif around the doorway and two standing headless colossal statues attached to the wall, one each side, holding *ankh* signs. The right-hand figure appears to be slightly smaller and between it and the doorway is the head of a small lion (all these are described in Linant's journal in some detail). The right side of the temple is reduced to a heap of stone rubble. The Great Enclosure can be seen beyond it at left.

Verso: Linant has written in red ink, 'Mesaorat - N° 48', but in pencil, 'N° 49' and also 'N° 118 - vue d'une partie du grand monument a Mesaorat'. Salt's list gives 118 as 'view of another temple'. Drawing number 48 is against the text of Linant Mss Journal at 'Dans l'Est du grand temple est une autre 'C' dans une enceinte...' (Shinnie 1958, 118). PM gives Linant de Bellefonds Mss B. 63 as another drawing of this temple but it is actually a copy of XVII. B. 12, and shows the South East Temple.

XVII. B. 14

View of the Northern Temple at Musawwarat.

⁹ The inner side of this wall was the one recorded by Linant by mistake as being at Wadi Banat (see XVII. B. 4).

PM 265

Pencil.

24.9 x 37.5 cm.

A very fine, highly finished pencil view of the Northern Temple from the south-east, by Linant. The view shows two standing columns, one with its capital, remaining from the original eight of the portico in front of the temple. The corner walls of the square single chamber of the temple still stand, but the rest is reduced to low walls and rubble. Beyond the temple is the plain with many trees dotted about, and the mountains beyond.

Verso: Linant has written neatly in red ink, 'Mesaorat N° 49' below 'N° 128 - vue du monument le plus au No a Mesaorat' in pencil, and roughly in pencil 'N° 48'. Salt's list gives 128 as 'view of great temple'. This is incorrect but Salt's 118 is 'view of another temple' so perhaps the two have been confused. Linant wrote the number 118 on a drawing of the Small East Temple with the Great Temple in the background (XVII. B. 13). Drawing number 49 is marked against the text of Linant Mss Journal at 'Le temple D est aussi sur une terrasse...' (Shinnie 1958, 118). Linant gives a full description of this temple and how it related to the rest of the buildings in the enclosure since he could make out its groundplan despite its ruined condition. Although the plan XVII. B. 9 and 10 is without the key, on the Louvre version of the plan, D is marked to the right of the eight-columned part of the structure at the top of the plan.

This drawing is published in Shinnie 1958, as pl. XX but there it is only identified as a 'General View of the Ruins at Musawarat'.

XVII. B. 15

View of the Great Temple at Musawwarat.

PM, 264

Pencil.

22.6 x 37.5 cm.

A very fine, highly finished pencil drawing of a view of the central terrace of the temple from the east by Linant. The view shows the Great Temple from a slight distance so that the entire structure can be seen. (XVII. B. 16 is a view from the same angle but with the viewpoint moved further inside the temple so that more details can be shown.) The line of seven standing columns with capitals is half hidden by the remains of walls and much stone debris. A Nubian figure with spear and shield walks on the flat ground in the foreground, giving a scale to the view. In the distance the line of mountains at the edge of the plain can be seen.

Verso: Linant has written neatly in red ink, 'Mesaorat N° 43' over 'N° 43' roughly in pencil, and, in pencil, 'N° 123 - vue du grand monument a Mesaorat'. Salt's list gives number 123 as 'view of the large

temple'. Drawing number 43 is marked against the text of Linant Mss Journal at 'Le grand temple consiste en une chambre carrée...' (Shinnie, 1958, 116).

XVII. B. 16

View of the Great Temple at Musawwarat.

PM, 264

Pencil

33.1 x 50.9 cm.

A large, very fine, highly finished pencil drawing of a view of the east and north faces of the temple seen from the north-east (probably from what is now called room 104), signed by Linant below right, his title 'Mésaorat' below left. The view shows the Great Temple from the same angle as XVII. B. 15, but from a viewpoint further inside the temple, and includes a great deal of detail. The line of seven standing columns and other columns, both standing and fallen, show all the details of their decoration; however only the first of the line of seven columns was decorated. Linant's journal explains that the facade had a double row of decorated columns.

The second standing column from the left is that shown in XVII. B. 2 (right), and to its right is the column-base XVII. B. 3 (top), with its flat top, explaining why Linant likened it to 'un espèce de piédestal'. To its right, a fallen drum also appears to show the remains of a relief figure. Between the first and second columns of the line of seven can be seen the column whose decoration is shown in XVII. B. 3 (lower), the other side being drawn on XVII. B. 2 (left). Two Nubians, in the foreground right point to the ruins where a flock of birds circles overhead.

This is perhaps one of Linant's most successful drawings with a striking play of light and shadow emphasising the columns. The texture of the shading is so fine as to give the impression of pen and wash rather than pencil. The vista of ruins fills the entire sheet, combining a most evocative artistic effect with an astonishing amount of what appears to be accurate architectural detail. There are some differences in the ruins when compared with Cailliaud's version of this view (pl. XXV). In Linant's view the architectural elements appear to be less isolated and are more integrated into the ruins. Cailliaud's original drawing has of course been through the hands of an engraver.

Verso: Linant has written neatly, top left, in red ink, 'N° 43' and roughly in pencil, 'N° 43'. (For this drawing number see XVII. B. 15.) Very faintly in pencil, 'N° 19 - Mésaorat'. Salt's list gives 19 in a separate section of his list under 'Large Views' as 'Colonnade at Mesorat'.

The drawing has been published in Shinnie 1958, as pl. XIX, but the details described above are not easily seen because of the small scale of the reproduction.

XVII. B. 17

PM Manuscript List gave this as an unidentified Meroitic figure but it has now been identified and moved to the Meroë section as XVI. B. 2a.

NAQA

XVII. C. 1

Relief of king on pylon of the Lion Temple, Naqa.

PM, 268 (1)

Pencil. Slight tears down left edge.

45.6 x 30.9 cm

A very fine, highly finished and extremely detailed pencil drawing, signed by Linant, showing the east face of the pylon. The king is smiting a large group of captives. Above his head is a crowned hawk with outstretched wings holding part of the round cartouche, *shen* -sign. Between his feet a lion mauls a captive, and a register of captives runs below the scene. The details of the stonework of the pylon and its damaged sections are carefully recorded, as are some of the hieroglyphs above the king.

A comparison with Cailliaud 1826, pl. XVI, and Lepsius 1849, V, 56 shows a wealth of additional detail in Linant's version. Interestingly Cailliaud restores the neck area but shows the profile as missing, while Linant does the opposite. (Lepsius follows Linant but adds an eye.) Cailliaud omits the hawk's crown and many small details of the king's costume, sandals, and axe, omits the costume of the front held captive, omits details of the variation in headdress among the register of captives; all of which are shown by Linant. Cailliaud (unlike Linant and Lepsius, who show a helmet) makes the top of the king's wig rounded with a fillet. Cailliaud however restores the edge of the pylon showing the areas of damage. He also adds the horizontal bar of the round cartouche to the hawk's *shen*-sign (not shown in Lepsius or Linant). Two vertical columns of false, schematic, hieroglyphs are sketched in by Cailliaud but bear no resemblance to the three columns of text shown in Linant. The resemblance between the hieroglyphs shown by Lepsius and Linant shows that they are both copied from what was observable on the wall.

Opposite his signature, Linant has written in pencil 'L'hardan', and below the drawing, sideways on along the right edge, 'N° 133 L'hardan'. Verso: top left in pencil, 'N° 57' and bottom left, neatly in red ink, 'L'hardan N° 57'. This drawing number is found against the text of the Linant Mss Journal at '...la figure d'homme sur le pylon...'.¹⁰ (Linant was asked by his guide to shoot the figure with the sword to prevent it doing them harm. He did not do so, but made a play of using a sword against it instead, in order to placate his guide. This was not to avoid harm to the relief apparently but because the guide was worried that the noise of gunfire would alert a response from unfriendly Arabs. Shinnie 1958, 125).¹¹ Salt's list gives drawing number 133 as 'The slayer on pylon'.

XVII. C. 2

Relief of queen on pylon of the Lion Temple, Naqa.

¹⁰ Shinnie 1958, 125.

¹¹ According to Kroeper 1996b, 19, this guide was Finati. However Finati was not with Linant at this site so this was probably his local guide. Kroeper gives a good account of early visitors to the site.

PM, 268 (2)

Pencil. Red ink-mark(?) at neck of centre captive.

45.5 x 30.6 cm.

A very fine, highly finished and extremely detailed pencil drawing signed by Linant showing the west face of the pylon. The queen is smiting a large group of captives. Above her head is the remains of the outstretched wings of a bird holding a part of the round cartouche, *shen* -sign. Behind her feet a lion claws at the group of captives she smites. The register below is shown as blank. Opposite his signature, Linant has written in pencil 'L'hardan', and below the drawing, sideways on along the right edge, 'N° 134 L'hardan', and top left, sideways on, '134'.

A comparison with Cailliaud pl. XVI, and Lepsius 1849, V, 56 shows some differences between them all. Linant's blank, missing areas, such as the upper part of the queen's body, and the upper held captive, are shown by Lepsius and Cailliaud. In the case of the armbands, these are not identically depicted by Lepsius and Cailliaud. In the case of the missing upper captive it is possible that this block was actually missing as shown and Cailliaud and Lepsius simply restored it as a mirror image of the opposite side of the pylon. A photograph of the facade appears to show that the block has been replaced. On the other hand Linant has simply left blank the lower register showing the line of captives, shown by the others, and which can be seen in a photograph.¹²

The winged hawk is completely restored by Lepsius, unlike Cailliaud and Linant who show the upper section as broken away (and this is confirmed by Welsby 1996, pl. 6, 25). Lepsius shows more of the hieroglyphs in the three vertical columns than Linant, but Linant's are clearly also a proper copy, unlike those of Cailliaud. The queen's coiffure is shown by Cailliaud (unlike Linant, but faintly in Lepsius). Her armbands and neckband are shown in Cailliaud and Lepsius but shown as missing in Linant. Her crown is a seated hawk on a flat fillet in Linant and Lepsius; in Cailliaud a four-legged seated animal. Linant gives the crown's double uraeus human heads unlike Cailliaud. Cailliaud and Lepsius both add the eye to the profile. Cailliaud omits the lion's teeth and places him slightly above the level of the queen's feet (unlike Lepsius and Linant).

Verso: top left, neatly in red ink, 'L'hardan N° 61' over 'N° 61' in pencil. This drawing number is found against the text of the Linant Mss Journal at 'De l'autre coté, c'est une femme armée d'une épée en chaque main...' (Shinnie 1958, 128, and pl. XXVI). Salt's list gives 134 as 'The slaying Queen d' [on pylon]'.

XVII. C. 3

Lion-headed snake from pylon, Lion Temple, Naqa.

¹² See photograph, Welsby 1996, pl. 6, 25. This photograph also clearly shows carving on a block Linant shows as blank (where the Queen's hand grasps the captives). It is possible that this is a block that has now been restored to its position, or that Linant for some reason could not see it. Linant was pressed for time at this dangerous site and may simply not have included them. However the drawing is so highly finished it is surprising that he did not add them later by analogy with the opposite side.

PM, 268 (3)

Pencil.

29.4 x 9.9 cm.

A very fine, detailed drawing, signed by Linant, of the lion-headed snake with human arms from the exterior side of the left pylon. Opposite his signature, Linant has written in pencil 'L'hardan', and below the drawing, the other way up, in pencil, '148'. Verso: Linant has written neatly in red ink, 'L'hardan N° 63' over '63' roughly in pencil. Drawing number 63 is written in the Linant Mss Journal against the text, '...une figure qui prend depuis le haut jusqu'au bas.' (Shinnie 1958, 128).

A comparison with Cailliaud pl. XVIII, 3, and Lepsius 1849, V, 60, c, shows that Lepsius' and Linant's versions are virtually identical but that Cailliaud's version differs from both. Cailliaud gives far less detail of the crown, of the head-covering, shows no 'ruff', no patterning behind the arm, no border patterning of the snake's scales down the front of the body, and an asymmetrical acanthus-leaf base. Cailliaud and Lepsius however both show an armband, omitted by Linant. Only Lepsius shows the outline of the stone blocks on which the figure is carved.

XVII. C. 4

Reliefs from the exterior south wall of Lion Temple, Naqa.

PM, 269 (19)-(20)

Pencil. Tear at centre top edge.

30.4 x 45.5 cm.

A very fine, highly finished, very softly shaded pencil drawing, signed by Linant, of four of the relief figures from the exterior south wall. The entire relief shows the king, queen, and prince, before Apedemak, Re-Harakhti, Amun, Aqedis Khons(?) and Amun of Pnubs. This drawing shows the figures at the left of the relief; the figures at right (a further god and the three figures of the royal family) are shown in XVII. C. 5.

The quality and the detail of the drawing are far superior to the outline drawing by Cailliaud (pl. XVII,1) which omits many of the details and shows single vertical columns of false hieroglyphs which bear no relation to what was present. A comparison is therefore made here with the drawing of Lepsius 1849, V, 61 which is much closer to that of Linant. Fewer hieroglyphs are shown here but they are similar to those of Lepsius and therefore real copies of what was present. The three columns over Amun of Pnubs are the only ones drawn in by Linant, and fewer hieroglyphs are shown in these than by Lepsius.

Linant shows all the figures down to the feet (this area is shown as broken by Lepsius, but Linant also shows it as present in the view XVII. C. 16) and therefore shows details of the anklets and feet, and the bottom of the long robe of Aqedis Khons(?). The crown of the latter in Linant is shown decorated with uraei not just circles, and more of the crown and details of the coiffure and the forehead uraeus are also shown. For Amun, no patterning is shown implying bare skin where both Lepsius and Cailliaud put a

patterned bodice, and no *ankh* sign is held (although present in Lepsius and Cailliaud). The necklace plaque contains a seated god figure in Linant, a lotus flower in Lepsius. Some fine detailing of the patterns of the costumes appear more clearly in Linant's drawing than they do in Lepsius. Opposite his signature, Linant has written 'L'hardan', and top left in pencil, 'N° 140 l'hardan'.

Verso: Linant has written top right in pencil, '140' and neatly in red ink top left, 'l'hardan N° 62' over 'N° 62' roughly in pencil. The drawing number 62 is written against the text of Linant Mss Journal at, 'Les sculptures de dehors sont en creux;' (Shinnie 1958, 128). Salt gives 140 as 'figures on the walls'.

XVII. C. 5

Reliefs from the Lion Temple, Naqa.

PM (19)-(20) left and middle, and (5) right.

Pencil.

26.8 x 42.9 cm.

A fine pencil drawing signed by Linant. Left and middle: the relief on the exterior south wall of the temple (continued from XVII. C. 4) showing the king, queen, and prince before the lion-god Apedemak. Right: the relief on the west face of the pylon, showing a lion-standard with a bound prisoner at its base.

Top right by Linant, 'N° 138 l'hardan'. Salt's list gives 138 as 'figures on the walls'.

XVII. C. 6

Reliefs from the exterior west face (rear wall) of the Lion Temple, Naqa.

PM, 269 (23)-(24)

Pencil.

27 x 42.5 cm.

A very fine pencil drawing signed by Linant, but in outline only with no shading. It shows the triple-headed figure of Apedemak, the lion god, at centre, with left, the queen and prince adoring, and right the king and prince adoring.

There are considerable differences between the details of Lepsius' and Linant's drawings and that of Cailliaud (pl. VIII, 1) and it appears that Cailliaud's version is not entirely accurate. Important details, such as the three parallel lines on the king's cheek (perhaps deliberate scarring or cosmetic marks), are missing from Cailliaud. Linant's drawing is much closer to Lepsius' version (V, 59, 60) but even here there are differences of detail. The clarity of Linant's drawing means that some of the very fine detail, such as the patterning on armbands, and the exact structure of the queen's thumb-ring, shows up more clearly, and other details differ slightly from those of Lepsius. However the hieroglyphs are all absent in Linant, and there are missing elements which are shown by Lepsius. Linant did not observe that the uraei are lion-headed. Lepsius omits feet except for one foot of the prince right. Linant omits all the feet, and also, with

the exception of three, omits all the line of stars above giving the impression they are broken off. This is confirmed by his view XVII. C. 16 which also shows the rest of the star cornice missing, although almost all of it is shown in Lepsius.

Areas of difference in Linant are: prince left: costume crescent pattern has an added dot, back tassel shown differently. Queen: cap and earring shown differently, sleeves shown differently, thumb-ring shown differently, skirt tassel omitted. Apedemak: wig shown differently and mane and necklaces absent. King: *kheper*- armband clearer, skirt tassel shown differently, necklace shown differently and details of dress-patterning finer.

Top right, Linant has written in pencil, 'N° 139 l'hardan', and '139' bottom left, the other way up. Salt's list gives 139 as 'figures on the walls'. Verso: Linant has written neatly in red ink, 'l'hardan N° 62' over 'N° 62' roughly in pencil. For drawing number 62 in the Linant Mss Journal, see XVII. C. 4.

XVII. C. 7

Relief from the exterior north face of the Lion Temple, Naqa.

PM, 269 (21)-(22)

Pencil

28.5 x 46 cm.

A very fine, pencil drawing, in outline only with no shading. It is signed by Linant, 'A. Linant - 'd'apres un dessin de M. Caillaud et d'apres le sien du meme monument'. This wording is repeated on XVII. C. 8, which shows the continuation of the relief on the same wall. It appears that by 'le sien' Linant is referring to himself in the third person, regarding a copy he himself had made but which apparently was inadequate in some way so that he was required to ask Caillaud to give him his own drawing in a mutual exchange. This would explain the many differences between Caillaud's pl. XVII, 2, and Linant's drawing, including details shown by Linant which do not appear in Caillaud such as the wings shown on the queen's wristbands. The two drawings XVII. A. 7 and 8 are linked by Linant having placed them together and marked a pencil arrow(?) at the top, and a cross(?) at the bottom, running across both sheets.

This is evidently the relief that Linant refers to on 4 May 1822 when he says that 'j'étais allé voir Monsieur Caillaud pour prendre une copie de quelques figures que je n'avais pas dessiné à l'Hardan et que je l'avais prié de faire plutot que les autres parceque nous en ferions l'échange, mais au lieu des figures il me demanda le dessin d'une colonne de Mésaorat, ce que je lui envoyai de suite.' Linant says that, although first to visit the site, he had *not* drawn these reliefs, and had then requested that Caillaud should record them for him. It would then however be difficult to explain why Linant's drawing is different from Caillaud's published plate, and contains additional elements. Linant's title here however implies that he also had his own drawings. (It would also be interesting to see how far Caillaud's original drawings may

differ from his published plates.)¹³ This drawing shows the left side of the wall relief; the king, queen and prince, before Isis holding captives.

Compared with Lepsius 1849, V, 57, Linant shows the following: prince left: different upper garment, falcon-head profile birds on dress not full-face lion-heads, no sandals. Queen: centre of headdress, hawk-headed striding figure hanging from necklace, a bare left breast. King: different wrist-band pattern, hawk-headed striding figure hanging from necklace. Group of captives: some omitted. Isis: presence of bodice area and differences in details of dress, holds *ankh* not lotus-topped vase(?), different type of necklace (larger beads).

Top left in pencil '143' and opposite signature, 'L'Hardan'. Salt's list gives drawing 143, scrupulously, as 'Design from Mon^e Caillaud'. Verso: neatly in red ink by Linant, 'L'Hardan N° 62' over 'N° 62' roughly in pencil. For this drawing number see XVII. C. 4.

XVII. C. 8

Relief from the exterior north face of the Lion Temple, Naqa.

PM, 269 (21)-(22)

Pencil.

28.5 x 42.5 cm.

A very fine, pencil drawing, but in outline only with no shading. It is signed by Linant, 'A. Linant - d'après un dessin de M. Caillaud et d'après le sien du même monument'. (See XVII. C. 7, which shows the first part of the relief on the same wall, and where this wording is repeated.) This drawing shows four goddesses on the right side of the wall relief: Mut, Goddess of the West, Hathor, and Satis.

Compared with Lepsius 1849, V, 58 Linant does not mark any of the hieroglyph columns but does show all the centre stone blocks missing in Lepsius. Compared to Lepsius, Linant also shows the following: Mut: row of large beads, dress having a central patterned stripe and hem stripe, not an all-over pattern. Goddess of West: different coiffure braided cap and details of hawk upon it, bare top with shoulder straps, holds *ankh* ending in hand. Hathor: straps of dress shown in full. Satis: more details of crown shown, sandals shown.

Top left, Linant has written in pencil, '144'. Salt's list gives this as 'lion headed snake' so this number is probably an error and should read '143'. Verso: neatly in red ink by Linant, 'L'Hardan N° 62' over 'N° 62' roughly in pencil. For this drawing number see XVII. C. 4.

¹³ Chauvet 1989 does not publish any of the original drawings but only shows published plates. Whether these are among original drawings noted as being in 'la Bibliothèque de Municipale de Nantes, au muséum d'Histoire Naturelle de Nantes et dans la famille de Frédéric Caillaud' is not clear. Chauvet 1989, 327.

XVII. C. 9-12 are plans which are folded and placed inside a sleeve 12.4 x 21.6 cm. made out of a strip of paper closed with red sealing wax. Linant has written the title elaborately in black ink on the sleeve, 'L'Hardan et L'Canisse', however the plans are only of Naqa itself.

XVII. C. 9

Plan of the Great Temple of Amun at Naqa.

PM, 270

Black ink and wash over pencil. The paper is folded widthways.

42.2 x 24.8 cm.

A fine, ink and wash, measured and annotated plan of the Great Temple of Amun by Linant. He has written the title in ink, bottom left, 'Plan des restes du grand temple de l'hardan' and below this in pencil '145'. Salt's list give 145 as 'three making one plan', however there are only two plans here marked '145' and they do not fit together to make one plan.

At the very top of the plan Linant notes a spot marked 'sphinx'. He places this near the back of the temple, but does not define the rear wall. Looking at the position of the rear wall of the temple in Lepsius 1849, I, 145, it is unclear whether the spot is inside or outside the actual rear wall. In Linant's journal he appears to have considered it was outside, and this appears to be confirmed by analogy with the reconstruction in Cailliaud's plan, pl. XV, 8. He refers to this 'sphinx' in his journal, saying, 'Ce qui me paraît curieux c'est que derrière le temple il y a un reste de sphinx ou bélier semblable à ceux qui sont devant' (Shinnie 1958, 127). This did not form part of the two ram alleys he identified on the plan. At the bottom of the plan near to the 'pylone' Linant notes, 'Le coin du grand temple de No dans l'alignement de l'enfilade de celui-ci.' Just to the left of the beginning of what he called the steps or ramp,¹⁴ Linant has marked, 'petite construction ruinée'. These are the 'restes de construction' of Roman-type bricks referred to in his journal (Shinnie 1958, 126). Several walls from the rear part of the temple are marked as being of 'briques'. Neither Cailliaud nor Lepsius show the single stone ram which Linant found, nor the debris before the ramp which he thought interesting enough to mark and describe.

Verso: Linant has written in pencil, '145'.

XVII. C. 10

A Plan of the Lion Temple and the Roman Kiosk, Naqa.

PM, 268

Black ink and wash over pencil.

24.8 x 21.2 cm.

¹⁴ Now identified as a ramp, see Kroeper 1996a, 158. However, Kroeper does not mention the discovery of a 'sphinx' among the items discovered among blocks found near the outer wall, nor any remains of a Roman type construction at the left of the ramp, although the latter is described as being 'reinforced with stones at the sides and filled with sand'.

A fine, ink and wash, measured plan by Linant, showing the Lion Temple and the Roman Kiosk. He has written the title neatly in ink, bottom right, 'Plo[?] du temple ou sont des sculptures sur le pylone a L'hardan', and top right in pencil, '142'. Salt's list gives 142 as, 'D°' i.e. 'a plan, small'.

Linant says that he considered that the temple had originally been larger since he found the remains of walls in front of and behind the temple. These remains are not shown on the plan. He also noted that 'Il est certain que la chambre derrière le pylône était un lieu séparé des restes puisqu'il n'a aucune porte que celle du pylône et que les autres pièces ne paraissent avoir été que derrière.' (Shinnie 1958, 128-9). The height of the pylon and the gateway are noted separately on the plan. Only half of the symmetrical kiosk is shown; the other side is marked 'coté semblable'.

XVII. C. 11

Plan of the Small East Temple, and another structure, Naqa.

PM, 271

Black ink and wash over pencil.

24.7 x 21.2 cm.

A fine, ink and wash, measured and annotated plan by Linant, showing the Small East Temple and its relationship to another structure. It is titled neatly in ink below right 'Plan du Temple au pied de la montagne a l'hardan', and bottom left in pencil, the other way up, '145' (see the reference to this number in XVII. C. 9). He omits from the plan the columns inside the temple (which appear in Lepsius 1849, I, 145, temple f), and in Cailliaud pl. XV, 7). At the left of the pylon on the plan he drew further walls, and he adds a small, separate, square structure in front of the temple. These additions are omitted by Cailliaud, but appear more fully in Lepsius. This temple is briefly described in the journal (Shinnie 1958, 129) where Linant states that it too was decorated with relief figures on the walls but that these were 'parfaitement gâtées'.

XVII. C. 12

Two plans of the site of Naqa.

PM, 267

Pencil and ink and wash. Paper folded lengthways.

24.8 x 42.2 cm.

A rough pencil sketch plan showing the general position of the site in relation to the surrounding wadis. It also shows roughly the quarries, temples, 'bassin', and a long wall, 'muraille'.

Verso: here Linant has made a more detailed annotated plan of the site in ink and wash. All the compass orientations converge on the Lion Temple at the centre of the site. Among other things he has marked areas of 'ruines', a 'bassin pour l'eau', and the direction of 'l'canisse'. All the mountains are named.

Linant's title in ink, top right, 'L'hardan', and next to it in pencil, 'plan géographique de l'hardan - N° 146'. The plan is more diagrammatic than that of Cailliaud, so that it is difficult to make an exact comparison between the two.

XVII. C. 13

A view of the Birth House (Typhonium) at Wadi ban Naqa.

PM, 263

Pencil.

23.6 x 37.8 cm

A very fine, highly finished drawing of the remaining standing pillars from the Birth House which Linant refers to as a Typhonium because of the figures of Bes (then taken for Typhon) on the pillars. This Meroitic structure is now destroyed. Linant has signed the drawing below right, and below left is the title 'l'Canisse'. The view is taken from the opposite side to the 'vue... prise du sud' chosen by Cailliaud for his pl. X, 2. A Nubian figure carrying a bundle suspended from a spear over his shoulder is walking in the foreground. The position of various large stone blocks is shown, and there are large piles of debris beyond in the background, which is dotted with trees.

Verso: Linant has written neatly in red ink top right 'l'canisse N° 41', roughly in pencil, 'N° 41', and in pencil, '136'. Drawing number 41 appears against the text of Linant Mss Journal at, 'On nomme cet endroit Mesaorat, mais plutot l'Canisse.' (Shinnie 1958, 104) Salt's list gives 136 as 'another of D°' (i.e. view of the temple).

Lepsius' view, I, 139 upper, is taken from the same side as Linant's but the third pillar is not visible unless it is among the other large stone blocks further off behind the standing pillars than Linant shows them to be. A long section of stone shown by Linant, lying on the ground left, is not apparently shown by Lepsius; it is either shallow or mainly below the surface.

XVII. C. 14

A view of the Small East Temple, Naqa.

PM, 271

Pencil

24 x 36.6 cm.

A very fine, highly finished pencil view of the Small East Temple, from a viewpoint taken from behind it. It is signed by Linant, and, bottom left he has written the title, 'l'hardan'. The view shows a Nubian standing next to the temple wall to give the scale. A further figure is shown beyond the temple, right. In the far distance are the isolated ridges of the surrounding peaks. In the centre of the plain, which is heavily dotted with trees, the Lion Temple and the Roman Kiosk can be seen in the middle distance. The small

square ruined structure, the plan of which is shown on XVII. C. 11, is just visible beyond the temple, left. There are a number of large stone blocks in the foreground (i.e. behind the temple wall), and some of these appear to be lying in two parallel lines.

Verso: Linant has written neatly in red ink, 'l'hardan N° 64' over 'N° 64' roughly in pencil, and in pencil, '137'. Drawing 64 is written against the text of Linant Mss Journal at, 'Le petit temple qui est au pied de la montagne...' (Shinnie 1958, 129).

XVII. C. 15

A view of the Great Temple of Amun, Naqa.

PM, 270

Pencil.

33 x 51 cm.

A very fine, highly finished, large view of the remains of the Great Temple of Amun. Since this is the same viewpoint as taken by Cailliaud, pl. XII, 1, we can assume it to be from the south west. The *enfilade* of the various temple structures can be seen from left to right: part of a (buried) cavetto cornice and some other stone blocks; the 'propylé' described by Linant as having five engaged columns along its side; a flat area which Linant tells us was the ram-alley; the main gate of the temple on which the relief decoration can just be made out; the single remaining standing column of the portico, on which can just be seen the decoration of the cube of its capital; then a further two gateways of the *enfilade*, followed by the broken blocks of the other structures. The remains of what Linant described (Shinnie 1958, 125) as a small temple lie on the top of the hill which rises behind the Great Temple. In the foreground right are two long-horned gazelles(?).

Verso: Linant has written neatly in red ink, bottom left, 'l'hardan N° 58', and top left, roughly in pencil 'N° 5[?]' and 'N° 58'. Drawing number 58 is written against the text of the Linant Mss Journal at, 'Celui qui parait avoir été le plus grand est celui du milieu.' (Shinnie 1958, 126). Salt's list gives numbers 16, 17, and 18 as large views of 'Temple at Hardan'. This would appear to be one of them, the others are presumably the two large views of the Lion Temple since although XVII. C. 16 bears no Salt number, XVII. C. 17 is marked, 'N° 18'.

XVII. C. 16

A view of the Lion Temple and the Roman Kiosk, Naqa.

PM, 268

Pencil.

32.2 x 51 cm.

A very fine, highly finished, large pencil view of the two structures, seen from a viewpoint to the west and showing the rear and side of the Lion Temple. Linant has drawn the reliefs on the rear and (south) side wall,

and also the reliefs on the rear and side of the pylon. There are two Nubian figures in the foreground, one holds a young gazelle by the horns. In the distance left are the two peaks, containing ruins, adjacent to the Great Temple which cannot be seen from this point. The viewpoint also shows the facade of the Roman Kiosk at right.

Verso: Linant has written in pencil, top left 'N° 59' over 'N° 59' in pencil. There may be an illegible Salt number top left, as this is probably either 16 or 17; 'Large Views', 'Temple at Hardan'. Drawing 59 is written against the text of Linant Mss Journal at 'Le temple le plus a l'ouest...' (Shinnie 1958, 127).

XVII. C. 17

A view of the Roman Kiosk and the Lion Temple, Naqa.

PM, 268

Pencil.

32.7 x 51 cm.

A very fine, highly finished, pencil view of the Roman Kiosk in the foreground, and the facade of the Lion Temple beyond. This is the opposite side of the Kiosk to that recorded by Cailliaud, pl. XIII. The focus is on the Kiosk which is drawn sharply and in great architectural detail. The drawing of the temple beyond is fainter, partly because it lies in the shadow thrown by the Kiosk, and partly because here it is intended to form the background. There is a Nubian figure on a line with the Kiosk, and a smaller figure (to indicate the scale) shown pointing to the pylon relief of the king on the Lion Temple facade, which Linant's journal describes as attracting the attention of his guide (see XVII. C. 1). In the distance at right are five unsaddled camels with an attendant. This drawing has been published in Shinnie 1958 as pl. XXV, but much of the very fine detail, particularly of the architecture of the Kiosk, is lost because of the small size of the reproduction.

Verso: Linant has written in pencil top left, 'N° 18', and, over 'N° 60' in pencil, 'N° 60' neatly in red ink. Salt's list gives 18 as a large view of 'Temple at Hardan'. Drawing number 60 is written against the text of Linant Mss Journal at, 'C'est un propylé du meme genre que celui de l'autre temple...' (Shinnie 1958, 127).

NUBIAN FORTS etc.

XVIII. A. 1

A view of the fortress of Diffar.

PM, Omitted, but listed as 'Deboshe'.

Pencil.

16.1 x 25.5 cm.

A fine finished pencil drawing by Linant, faintly titled 'Debeche - N° 27'. It shows a fortress and some other small buildings on the banks of the Nile.

Verso: Linant's title, 'Débèche - ruines d'un village - N° 14' in pencil, 'Débèche - N° 14' in red ink. Salt's list gives 27 as 'Dibbesh D° [sketch]'. Thanks to Linant's asterisks in his manuscript text we can now identify the site. Drawing number 14 is found in the Linant Mss Journal at 'Sur la rive droite du Nil, je fus visiter les ruines d'un petit village...' (Shinnie 1958, 38, note 1, for 30 September 1821). Shinnie notes that this was 'Diffar', on the Dongola bend between Gigernarti and Hetani, where there was a fortified village settlement. The name is simply the Nubian for 'ruins' and the original name of the site is now lost. The fortress, shown here in good condition, was reduced to scattered building material by Shinnie's time.

See also Crawford 1951, 41, and pl.12, who points out that a granite column described in the journal can be seen lying on the ground behind the clump of palms. He adds the following description of the drawing: 'Nearby was a Mohammedan graveyard with head and tail stones of marble, but without inscriptions. From the sketch it appears that the castle stood on a hill, precipitous on the north side and sloping steeply to the Nile on the south. At the foot of the slope a small bay has been formed by some huge round boulders placed in a row (between the men and the ship they are towing). Beyond is the west wall of the courtyard of the castle, which seems to have the remains of square towers. On the east side, on the right of the dom-palm is a detached structure, straddling and perhaps once defending, the ridge of approach. The doorway of the castle can be seen between a round corner-tower on the east and a battlemented building on the west. Midway along the east wall of the castle is a tall narrow round tower with two loopholes, one above the other. Between the east wall and the precipitous part of the east side is a platform or berm, where the defenders could assemble and repel an attack on the main approach. In the distance, apparently at the three other corners, are what appear to be rectangular towers'. Since Linant refers to having the boat towed at this point in his journey (Shinnie, 1958, 38), we may perhaps recognise the boat pictured as his own.

XVIII. A. 2

A view of the fortress of Hetani.

PM, Omitted, but listed as 'Attané'.

Pencil.

15.3 x 23.2 cm.

A fine finished drawing by Linant showing a fortress on the bank of the Nile. Verso: Linant's pencil title, 'Chateau Attanné - Bati par les Chaquiés [Shaikiya] - N° 15', and in red ink, 'Attanné - N° 15'. Drawing number 15 is against the text of Linant Mss Journal at, 'Ce chateau que l'on nomme Attanné a été bati par les Chaquiés...' (Shinnie 1958, 38, note 3, and pl. X: 'Hetani. It is now hardly recognisable even as a ruin,

so little of it is left'). According to Linant the fortress had been ruined during the battle between the Mameluks and the Shaiqiya [in 1812], when the Shaiqiya attacked various parties of Mameluks, some at Argo and some at Marciga. It was later repaired (Shinnie 1958, 39, and note 1).

'Linant describes the castle as being well built of earth and sundried brick and rough stone. The walls were well aligned and quite high. Water could be drawn from the Nile from within the castle; from his description and illustration combined it can be seen that a shaft had been cut vertically in the sandstone rock down to an artificially excavated "dock". This shaft can still be seen. The upper end of the shaft was covered by a rectangular building with two windows or loopholes over the shaft to protect it in case of attack. It was the shaft which puzzled Waddington [Waddington and Hanbury 1822, 79]; he could see no meaning in it; the rest of his description would be unintelligible without Linant's drawing.' (Crawford 1951, 42, and pl. 13b, referring to Linant's journal description, Shinnie 1958, 38).

XVIII. A. 3

A view of the fortress at Tinari

PM, Omitted, but listed as 'Tinnaré'.

Pencil.

17.2 x 25.5 cm.

A fine finished drawing by Linant showing a fortress on the bank of the Nile, from a viewpoint across the river. His title in pencil, 'tinnarré'. Verso: 'vue de Tinnarré - d[essin] N° 6', and in red ink, 'Tinarré - N° 6'. This drawing number is written against the text of Linant Manuscript Journal for 8 September 1821 at, 'Nous arrivames après une heure et demi de marche à Amarré. De l'autre coté du Nil, sur une montagne, on voit les ruines d'un vieux chateau.' (Shinnie 1958, 15, and note 5 explains that Linant's 'amarré' was simply the Nubian word for settlement. There was no village of that name here, but this is probably the village now known as Sadinfant. The fortress is the citadel at Tinari, on the stretch of the river between Soleb and Sescbi; 'a fine fortified building on a bluff overlooking the river'. This drawing is published in Crawford 1951, pl. 38, 'The castle of Tinari, 30 miles above Sai island'.

XVIII. A. 4

A view of the two fortresses of el Kab.

PM, Omitted, but listed as 'El-Cab'.

Pencil.

14.1 x 26.4 cm.

A fine finished view by Linant of a fortress on a cliff overlooking the Nile, and another ruined fortress nearby. Verso: Linant's title in pencil, 'el Cab - ruines d'un chateau arabe - N° 38', and in red ink, 'el Cab - N° 38'. This drawing number is written against the text of Linant Mss Journal for 22 October 1821, at,

‘un village assez grand nommé el Cab où il y a un chateau d’un Melek et un autre tout ruiné. il y avait des tourelles et double enceinte. Il est pour le reste semblable à ceux que je vis avant.’ (Shinnie 1958, 60, note 3, and pl. 14). See also Crawford 1951, 50, pl. 18, ‘The castles of El Kab between the 4th cataract and Abu Hamed’.

XVIII. A. 5

A riverine landscape view of the Sabaloka Gorge.

PM, Omitted, but listed as ‘view of country in mountain of Sibó’.

Pencil.

12.5 x 25.8 cm.

A fine finished view, signed by Linant, of ‘Guebelle Sibó’, a riverine landscape in the Sabaloka Gorge, which he reached a day before Wadi Ban Naqa, on his return. Verso: Linant’s title in pencil, ‘N° 150 - vue du passage dans la montagne nommé Sibó - en descendant le Nil vue devant soi - N° 40’, and in red ink, ‘Sibó - N° 40’. Drawing 40 in the Linant Mss Journal for 11 January 1822 is against the text, ‘Nous passames à l’ouest d’une île où il y a beaucoup d’arbres et de hautes montagnes. Là le Nil se trouve très resserré entre de hautes montagnes de granit qui ont une pente très roide jusqu’à l’eau’; a description of the Sabaloka Gorge (Shinnie 1958, 103, note 2). Salt’s drawing 150 is ‘Cataract at D° [Siboo]’.

XVIII. A. 6

PM, Omitted, but listed as ‘Sais’.

See under Sai, XIV. B. 1a.

XVIII. A. 7

PM, Omitted, but listed as ‘Mostaguette’.

See under Gebel Adda, XII. A. 24.

XVIII. A. 8

PM, Omitted, but listed as ‘Wadi Omke’.

See under XII. C. 15b.

XVIII. A. 9

A view of the ruins of a fortress and a monastery; probably Shelfak, but perhaps Uronarti.

PM, Omitted, but listed as ‘Arroussé’.

Watercolour.

23.2 x 37.4 cm.

A watercolour view by Linant, showing the ruins of a monastery in the foreground, and across the river, the ruins of a fort. It is titled faintly in pencil, *Arroussé*[?] N° 26'. Verso: His title in pencil, 'N° 1 - *Arroussé*', and in red ink, *Arroussé - d[essin]* N° 1'. Drawing number 1 is written against the text for the Linant Mss Journal for 31 August 1821 at. '...une jolie vallée pleine de plantes et d'arbres; on l'appelle *Arroussé* ou nouvelle mariée....il y a là les ruines d'un petit couvent et un tombeau. Vis à vis est une grande île élevée, où sont les ruines d'un ancien village avec des fortification.' (Shinnie 1958, 4, pl. 2, and notes 4 and 5 suggest: 'This may be the patch of cultivation at Saras, before entering the Batn el Hagar' and 'The description fits Uronarti but the timing is more appropriate to Shelfak, another Middle Kingdom fort; this is perched on rocks on the West bank, but is not an island. It is not possible to identify any particular building from the drawing, which is a general view.' Salt's list gives 26 as 'Haroosa[?] D° [sketch]').

XVIII. A. 10

PM, Omitted but listed as '? Gaucti'.

See under Sahdab X. A. 4.

XVIII. A. 11

A view of the river with a minaret and village.

PM, Omitted, but listed as 'unknown'.

Pencil.

11.5 x 18.8 cm.

A fine finished small view by Linant, with no title but his 'N° 3'. It shows a felucca on the Nile and buildings, including a minaret on the banks of the river. It is difficult to see if the buildings represent a temple with Islamic additions, or simply a Nubian village. Drawing number 3 in Linant's Mss Journal refers to Semna Temple facade, Salt's 3 is described as 'Ombos', and Linant's list of his own drawings gives 3 as Gerf Hussein, and his number 3 Salt copy as a view of Philae. None of these seems to be appropriate here.

XVIII. A. 12

An unidentified river landscape at 'Amlouk'

PM, Omitted, but listed as 'Amlouk'.

Pencil.

9 x 19.4 cm.

A small sketch of a river landscape by Linant. His pencil title 'Amlouk' and '21'. This does not relate to the Linant Mss Journal numbers. Salt's list gives 21 as 'Mamluk castle - Attani - D° [small sketch] but no buildings seem to be present in this sketch.

XVIII. A. 13

A view of the fortress and village of Khandag.

PM, Omitted, but listed as 'Khandag'.

Pencil.

17.8 x 26.7 cm.

A fine finished pencil view by Linant, titled by him 'hanedak' and 'N° 30'. The view shows a large fortress on the banks of the Nile, surrounded by a town. Verso: in red ink, 'Andak - N° 13'. This corresponds to his journal entry for 24 September 1821, 'Nous arrivames à Andak, vieux et grand village...' (Shinnie 1958, 30, 'The fortress of Khandag'.) Khandag lies about halfway between New Dongola and Old Dongola on Linant's map. Linant reports that 'j'ai trouvé dans la citadelle un grand vase de granit, haut de trois pieds, et de la largeur d'un et demi. Il a la forme d'un cône tronqué et avait tout au tour une ligne d'hiéroglyphes. Je ne les voyais pas assez bien pour pouvoir en faire un dessin.' He made a search both in the citadel and among the houses outside the walls, but this was the only Egyptian-style element he could find. The vase is no longer *in situ*. See Crawford 1951, 36-38, and pl. 10. Salt's list gives 30 as 'Umduk[?]small'.

XVIII. A. 14

A view of the town of Sennar.

PM, Omitted, but listed as 'Sennar'.

Pencil.

23.2 x 37 cm.

A fine finished view by Linant of the town of Sennar. The drawing has been published in Crawford 1951 as pl. 22, according to which the mosque is on the left, 'the ruinous tower of the king's palace' on the right. See Crawford 1951, 77, 80, 190, for a discussion of the town and the early records made of it. He points out that 'To the right of the palace tower is the grisly spectacle of an impaled corpse, with another on the ground at its foot, being inspected by two dogs and a bird'. Verso: Linant's pencil title, Sennar - prise du bazar [bazaar?]- a droite est l'ancien palais d'un roi, a gauche la mosque - N° 39' and in red ink, 'Sennar - N° 39'. Drawing number 39 is written against the text of Linant Mss Journal for 27 December 1821 at, '... nous arrivames à Sennar' (Shinnie 1958, 99).

XVIII. A. 15**A river landscape view in the Sabaloka Gorge.**

PM, Omitted, but listed as 'Sibo'.

Pencil.

7.5 x 18.5 cm.

A small finished pencil view by Linant of part of the Sabaloka Gorge. His title 'passage des montagne de Sibon' and '[?] de Sibon'. Verso: In red ink, 'Sibo - N° 40', in pencil, 'N° 40' and '149'. Salt's list gives 149 as, 'Mountains of Siboo' in the Shendi-to-Sennar section. For drawing number 40, see XVIII. A. 5.

XVIII. A. 16**A river landscape view in the Sabaloka Gorge**

PM, Omitted, but listed as 'Sibo'.

Pencil.

12.7 x 26.4 cm.

A fine finished view signed by Linant of 'Guebelle Sibon'; a flat-topped mountain forming part of the Sabaloka Gorge. Verso: Linant's title in pencil, 'N° 151 - de meme que 150 - N° 40', and in red ink, 'sibo - N° 40'. Drawing number 151 in Salt's list is 'D° - D° [i.e. cataract of Siboo]'. For drawing number 40, see XVIII. A. 5.

XVIII. A. 17**A river landscape view in the Sabaloka Gorge**

PM, Omitted, but listed as 'Sibo'.

Pencil.

8.7 x 18.7 cm.

A fine finished view signed by Linant titled 'Guebelle Sibon', showing the narrowing of the river as it passes through the mountainous area of the Sabaloka Gorge. Verso: Linant's title in pencil, 'N° 149 - 149 - de meme que 150 - passage de guebelle Sibon - N° 40', and in red ink, 'sibo - N° 40'. Drawing number 149 in Salt's list is 'Mountains of Siboo'. For drawing number 40, see XVIII. A. 5.

XVIII. A. 18**A river landscape view in the Sabaloka Gorge, with a foreground boat.**

PM, Omitted, but listed as 'Sibo'.

Pencil.

17.4 x 26.2 cm.

A fine finished view, signed by Linant, titled 'Guebelle Sibó', showing in great detail a large 'cangia' boat on the river, streamers flying from the tops of its masts, against the background of the Sabaloka Gorge. The boat has a cabin with slatted blinds or shutters on its windows. The sails are down and it is being rowed with five oars to each side. The crew appears to number fourteen. Verso: Linant's title in pencil, 'N° 152 - vue des passages dans les montagnes nommés Sibó prise après l'avoir passée en descendant - N° 40', and in red ink, 'sibó - N° 40'. Drawing number 152 in Salt's list is 'D° [cataract of Sibó] with Kanja[cangia]'. For drawing number 40, see XVIII. A. 5. According to Linant, the boat, which they engaged at New Dongola for the outward journey was 'très grand et nous n'avions que cinq hommes' (Shinnie 1958, 29), but this view is on their return.

MATERIAL RELATING TO NUBIA AND THE SUDAN
from the unidentified Miscellaneous section of the portfolio

1

Notes on places to visit in Nubia, by Bankes, 1815.

PM, Miscellaneous.

Sepia ink, bottom edge torn, generally crumpled.

18.2 x 14 cm.

A torn scrap of paper on which Bankes briefly notes some of the main sites and temples to be found between Philae and the Second Cataract, probably noted in advance of his journey. (He also had Burckhardt's list, see below.)

Verso: has been used for a list of measurements of a column.

2

List of Nubian sites made out by Burckhardt for Bankes, 1815.

PM, Miscellaneous.

Ink.

31.4 x 22 cm.

At the bottom Bankes has written, 'This list was made for me by Burckhardt.' The page is divided into two double columns, headed 'R' and 'L', for right bank and left bank. The place-names run from 'Wady Omke' to 'Philoe'. The hand is that of Burckhardt.

3

Travel notes made by Bankes on his first journey, 1815.**Aswan-Ibrim.**

PM, Miscellaneous.

Black ink, folded.

28.5 x 39.5 cm.

Three 'journal' pages of his 1815 journey from Aswan southwards. Several of these immediate impressions and observations are found repeated in Finati 1830, which Bankes edited as the words of Finati. The customs and appearance of the local people attracted his attention; everything was strange and new. This piece is now incorporated into Bankes' first journey in Nubia.

4

A list by Linant of his drawings.

PM, Miscellaneous.

Grey ink, paper previously folded widthways, upper left edge crumpled.

25 x 21.2 cm.

A list in Linant's hand of eleven of his own drawings in Lower Nubia and ten copies of drawings made by Henry Salt. Linant may have made all the copies of Salt's work in the Bankes collection. These are often titled or annotated by Bankes, but he probably employed someone on the task of copying, and they are all in a similar style. Some of these drawings can be correlated with work which Linant numbered and signed.

'Dessains de M. Linant

1 vue de l'intérieur du temple à Calapshe [VII. A. 32]

2 hiéroglyphes à Dakie [VIII. C. 7?]

3 girché hassan

4 vue de la seconde cataracte [XII. C. 16?]

5 vue de Marreiga [VIII. E. 11?]

6 vue de Debode [VI. A. 30]

7 vue de Siboa colorée [IX. A. 28]

8 autre vue de Siboa [IX. A. 31]

9 Debode vue [VI. A. 29]

10 Vue de Philée

11 Autre prise de la cataracte

Copies des desseins de M. Salt

1 Dakié, vue [probably VIII. C. 32, in Linant's style but annotated bottom right, 'N1 H(?) Salt.' There is no other drawing of Dakka marked as copied by Salt]

- 2 Debode, vue [either VI. A. 31 or VI. A. 32 but neither is numbered].
- 3 philoe, vue
- 4 Cartasse vue
- 5 ide - ide
- 6 vue à hipsimboul [possibly XI. A. 95]
- 7 vue de Siboa [possibly IX. A. 34 which Bankes notes as a copy from Salt or else IX. A. 35, in Linant's style, marked bottom right '7', but without the usual white border found on these Salt copies].
- 8 première catarracte [possibly XII. A. 19]
- 9 vue prise d'Elephantine [see below]
- 10 vue de Cossir'.

5

View of the cataract at Elephantine(?)

PM, Miscellaneous.

Pencil.

44.7 x 60 cm.

An unidentified view, numbered '9', which, from the rounded shape of the boulders, appears to be from Elephantine. This is similar in style to drawings marked as copies from Salt. One of the rocks appears to have the running cuts of quarrying marks, and in the middle distance of the far bank of the river is a building; probably the monastery of San Simeon. There is a turbaned figure in the foreground, right. This could be drawing number 9 on Linant's list of copies of Salt's drawings [above].

6

List of Salt's drawings.

PM, Miscellaneous.

Ink and pencil. Tear on previous fold-line.

21.2 x 25.1 cm.

A numbered list by Bankes in black ink. Unlike Linant's list these are not specified as being copies.

'large one of Philae is duplicate - List of Mr Salt's drawings

- 1 opposite Elephantine
- 2 in the Cataract
- 3 from Island of Sichale
- 4 large of Philae from Abatus[?]
- 5 opposite Philae

- 6 Pier at Dabode.
- 7 river view at Gartaas -
- 8 Gartaas
- 9 Gartass.
- 10 Pier at Kalapshé
- 11 Dendour
- 12 view between Dendour & Gershe on river
- 13 Dekke
- 14 Goortie
- 15 Maharraga.
- 16 Dromos of Sibouah
- 17 Ditto -
- 18 Sebouah
- 19 Interior portico Amada
- 20 ditto small in colours -
- 21 View[?] at Toshki
- 22 Ibrim -
- 23 grottoes at Ibrim
- 24 Ibrim.
- 25 _____
- 26 _____
- 27 _____ Colossus of Ipsambol
- 28 _____
- 29 _____
- 30 front view of Ipsombol
- 31 profile of Colossus
- 32 island at 2d Cataract'

These numbers do not appear to be related to any of the number sequences in Bankes' portfolio, so may have remained in Salt's possession. Verso: a pencil drawing partially drawn over in ink, probably by Bankes, of two female musicians from an ancient relief or painting. The figure at left wears a double-plumed headdress and claps her hand on a tambourine[?]. The figure at right wears a headdress of the hieroglyphic symbol of a clump of papyrus with buds bent down (Gardiner 1964, M.15) over a wig with a long curl at the back. She plays a harp with a Hathor-head at top, on a stand..

7
A pet giraffe.
PM, Miscellaneous
Watercolour, ink, pencil, and gilding.

34 x 25.3 cm.

A very fine, highly finished watercolour of a young giraffe with a halter of gold rope and a golden tassel. The drawing is set into a fine black ink border and numbered below 'N° 4 -' in pencil. This is the drawing Linant made of the pet giraffe belonging to the Pasha at Sennar, referred to in his journal for 2 January 1822 (Shinnie 1958, 99). 'Je fus voir la giraffe que l'on garda pour le Bacha. Elle était toute jeune et très caressante. Elle léchait les mains comme un chien. On ne voulut pas me la laisser examiner de trop près, disant que cela lui porterait malheur, et je ne pus qu'en faire un dessin.'

8

Four studies of a young giraffe.

PM, Miscellaneous.

Black ink. Paper thin, fragile, and badly torn.

24.8 x 21.1 cm.

Four ink studies of a young giraffe; the two on the verso drawn over the recto outlines. Linant's, 'N° 2'. These appear to be studies by Linant for the watercolour of the pet giraffe owned by the Pasha at Sennar.

9-15

A series of seven drawings of scenes of camp and village life in Upper Nubia (central Sudan).

PM, Miscellaneous.

Pencil.

All 27 x 41 cm.

Linant numbered these drawings: 2, 3, 4, 5, 6, 7, and 8. None appear to be duplicates of drawings in the Bibliothèque du Louvre, nor do any of the numbers relate to Salt's list. They are probably related to the 'types soudanais' group of Louvre Mss 269. The versos show traces of red sealing-wax. There are double pin-holes at the top corners.

9: 'N° 2': A scene showing a group of Nubian women outside a square, flat-roofed, plastered, village house with small square windows running under the roof, and a square-pillared, straw-roofed veranda at right beyond which other similar buildings can be glimpsed. The women are dancing and clapping their hands to the beat of a tambourine. They wear only a loosely draped, sarong-style skirt, their upper body and feet bare. Other women and children surround them, clapping and watching.

Perhaps this is related to Louvre Mss 102 bis, 'Femmes de Chaindi dansant à la fête des morts - N° 10' since this small sketch also shows two women of different ethnic origins (as here for the central dancers, one perhaps a slave), and it appears to be in a town rather than a village.

10: 'N° 3': A camel-train of six animals, some pack, some ridden, are greeted by a Nubian figure. One of the camels carries a curtained 'howdah' in which may be a figure. Two other men are seated around a smoking fire, near two resting camels. There is a water-skin(?) on the ground. They meet between two mounds of stones and rubble on a flat empty plain. Across the plain in the distance, near the horizon hills, left, a pair of camels, right, a single camel.

11: 'N° 4': A busy encampment scene, near a stone well, in a wooded spot against a rocky cliff with square holes(?) in it. At centre, a turbaned, robed, and bearded figure watches a camel being held down and branded(?) with a smoking stick. At left, unloaded camels are led to the well, at right are the saddles and baggage. Women are pounding grain and cooking, a canopy has been strung up between trees, and some objects have been hung up on another tree.

12: 'N° 5': A village scene; the village is set next to some rocky mountains. There are round straw huts with conical roofs but also some square plastered houses. At far left, under a verandah built with brick piers and a flat straw roof, a woman kneels to work at a grindstone(?). Two chickens are outside the hut. A man (perhaps holding paper and with a scales hanging from the roof(?)) sits on a string bed. He points to a man who hands (or receives) a small basket with a pile of grain(?) to a woman with a large flat tray of grain(?) on her head; another woman walks away with another. An unsaddled camel is being led into the village. At right, resting under the shade of a tree, two figures, one bearded and turbaned, lie among the baggage and the saddles. Behind them, two women carry curved baskets on their heads.

13: 'N° 6': A horse and camel train, perhaps stopping at a well. A number of Nubian figures some mounted on horses and camels, others walking. The main figure at left, a Nubian *Melek*, perhaps of Dongola or Shendi, is mounted on an elegant horse. He wears a long robe with a necklace of beads and a close cap like a Dutch hat with pointed sides which turn up off his cheeks, which also appears in the small watercolour showing two seated men (see below).¹⁵

14: 'N° 7': A mock-battle exercise seems to be taking place between two groups of five Nubian warriors, armed with swords, spears and shields. The warriors have several different kinds of hairstyle and wear daggers in armbands. They are watched by a group of men at left who are talking, and at right by a Nubian and two robed, turbaned, and bearded figures. On the horizon are mountain peaks. (Finati 1830, 325, describes a sham fight of this kind.)

15: 'N° 8': A bearded, robed, man rides an elaborately-saddled camel accompanied by an entourage of Nubians, sheep, donkeys, a pair of cattle, a spare camel, and several women and children. They move towards a shelter constructed in a grove of trees, and there is a square house in the background right, so this is presumably a village.

16-18

Three watercolour studies by Linant of Nubian figures.

¹⁵ At Sennar, 22 July 1822, after the conquest of Ismail, both 'King Badi' and 'Nimr, the former ruler of Shendi' are described by Cailliaud as wearing white linen shirts, the horned cap peculiar to the Meleks, a necklace of dervish beads and (for Nimr) a full equipment of leathern amulets. Quoted in Crawford 1951, 278.

PM Miscellaneous

Watercolour

A set of three very fine, highly finished, heavily-painted and highly-coloured watercolours of a similar size. Like most of Linant's finished watercolours, there are no annotations.

1 6: Two women and a child: 24.8 x 17.5 cm. Two women, one seen from the front, one from the back, so that the costume details can be shown. They have elaborately braided hair and are dressed in long white robes; one edged in a blue stripe, one in red. Their heads are covered by the robes, but one breast is bare. One holds out a small brown bag to a long-haired child wearing a red amulet(?) strung round her neck, and a short striped skirt. The child holds out a brightly patterned cone-shaped basket(?).

1 7: Two male figures: 26 x 17.5 cm. Two elaborately dressed Nubian men; one in white robes with a long white shawl edged in red stripes and a skull-cap of a multi-coloured pattern and a gold hoop earring, the other in a blue robe with a red border around the neck, and a bead necklace. Both figures hold a stick with a curved end, and the white-robed figure has his hand on the other's shoulder.

1 8: Two men at prayer with guards: 25.9 x 17.4 cm. Two elaborately-dressed men kneeling inside a house on a prayer-mat with a Koran and beads. One wears the hat seen on the Melek(?) in 'N° 6' above, and a pink robe and white shawl. The other, older, has a white beard and wears a blue robe and white shawl. They are watched by two Nubian guards with spears.

19-22

Four small sketches of Nubian figures by Linant.

PM, Miscellaneous

Pencil.

1 9: N° '34', 16 x 21.5 cm. A seated figure with a drum or sieve, and a profile.

2 0: 'N° 35', 13.8 x 21.7 cm. A group of three figures, and two separate figures. Illegible titles below two may read 'Cartasse Lc 16' and 'Cosear[?] Lc 16'.

2 1: 'N° 27[?]', 8.8 x 11.5 cm. A group of three figures.

2 2: 'N° 38', two figures.

23

Two Nubians, by Bankes.

PM, Miscellaneous

Pencil on blue paper.

20.5 x 18.7 cm.

Two sketch studies of Nubians by Bankes; one an upper torso, the other a head only.

24

A landscape in Nubia, by Bankes.

PM, Miscellaneous.

Watercolour. Previously folded several times.

32.5 x 53.5 cm.

An unidentified landscape somewhere on the Nile in Nubia, in Bankes' typical style.

Verso: Bankes has written 'NUBIA' in ink.

SUPPORTING DATA

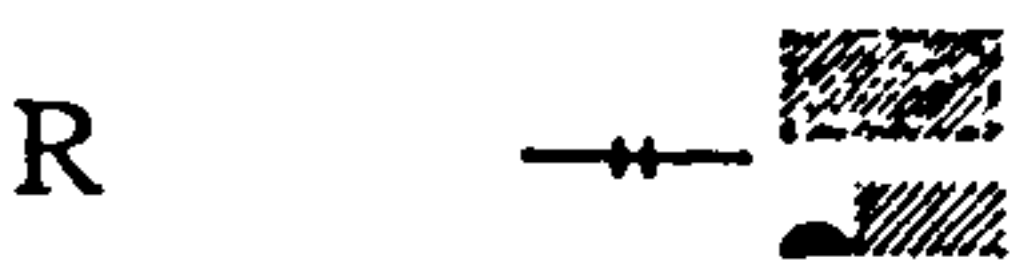
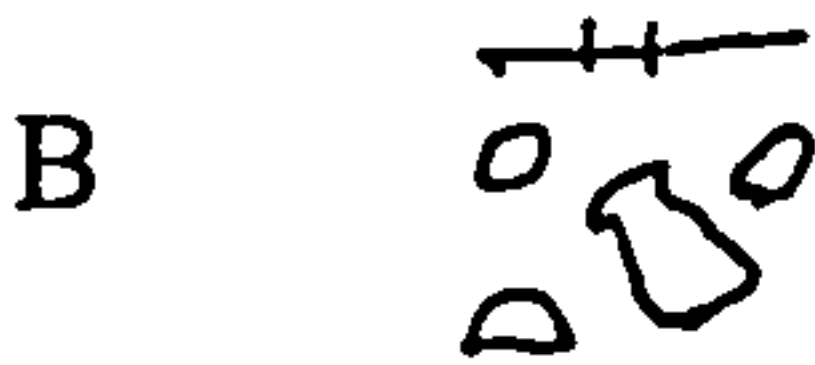
Appendix B

**TEXTS OF PARTICULAR INTEREST
FROM THE DRAWINGS**

Dabod VI. A. 2

Roeder 1911, I, 41.

§ 104 In front of the figure of the king, col. 2:

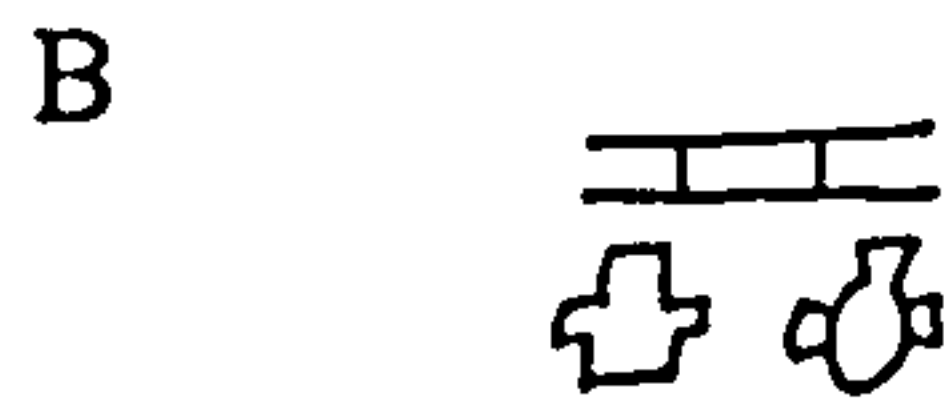


§ 105 In front of and over the figure of Amun of Dabod, col. 2:

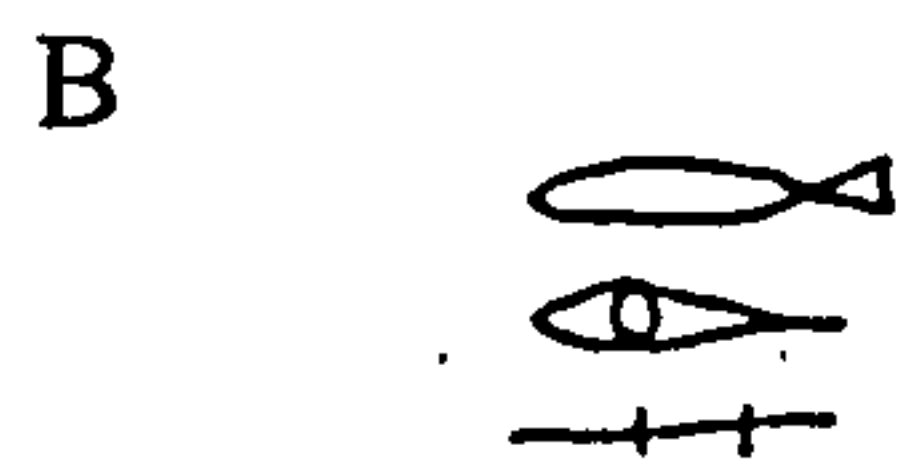


and B essentially agrees with Lepsius on footnote (3) in Roeder.

§ 106 In front of the figure of Mihos:



Behind the figure of Mihos, top of column:

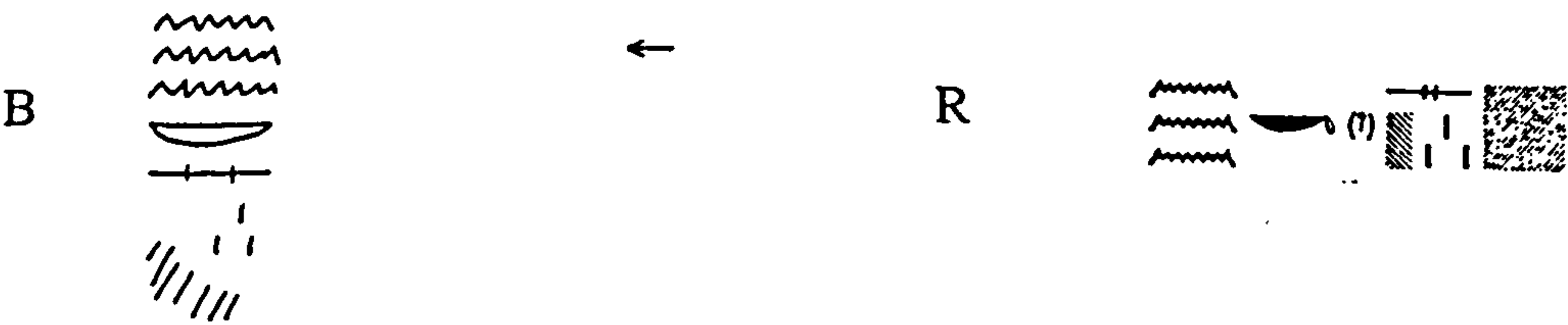


Some outlines of legs and feet, missing in R, are shown in B.

Dabod VI. A. 3

Roeder 1911, I, 39.

§ 101 in front of figure of king, col. 2:



B shows upper part of rear leg of king and tail behind kilt.

§ 102 Figure of Thoth. B shows back of Thoth's head with filet tied behind short wig, base of crown, and head of sceptre; all missing in R.

In front of figure of Thoth, col. 1:



In front of figure of Thoth, col. 2:



Behind figure of Thoth, col. 1:

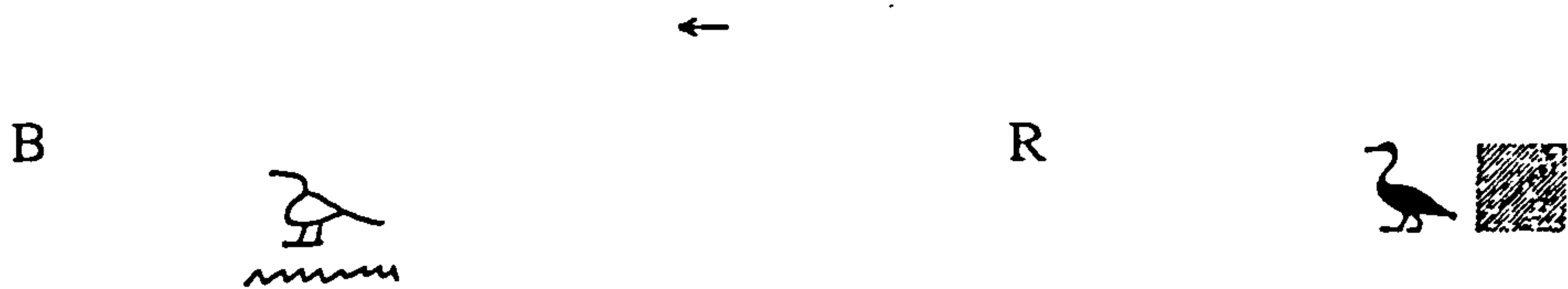


B confirms  and  which are both queried by R.

(Col. 2 behind Thoth is also shown behind the king on VI. A. 2)

Roeder 1911, I, 41.

§ 104 Behind the figure of the king:



VI. A. 3 continued (2)

B



R



B



R



The lintel, PM, 3 (11)

Only half the winged disk and hieroglyphs are drawn as the lintel is symmetrical. Now destroyed, the lintel is roughly drawn here, but finely drawn and inked on VI. A. 5.

Dabod VI. A. 5

The end column on the right is the text behind the king in VI. A. 1 (Roeder 1911, II, 40).

Roeder 1911, II, pl. 41; I, 45.

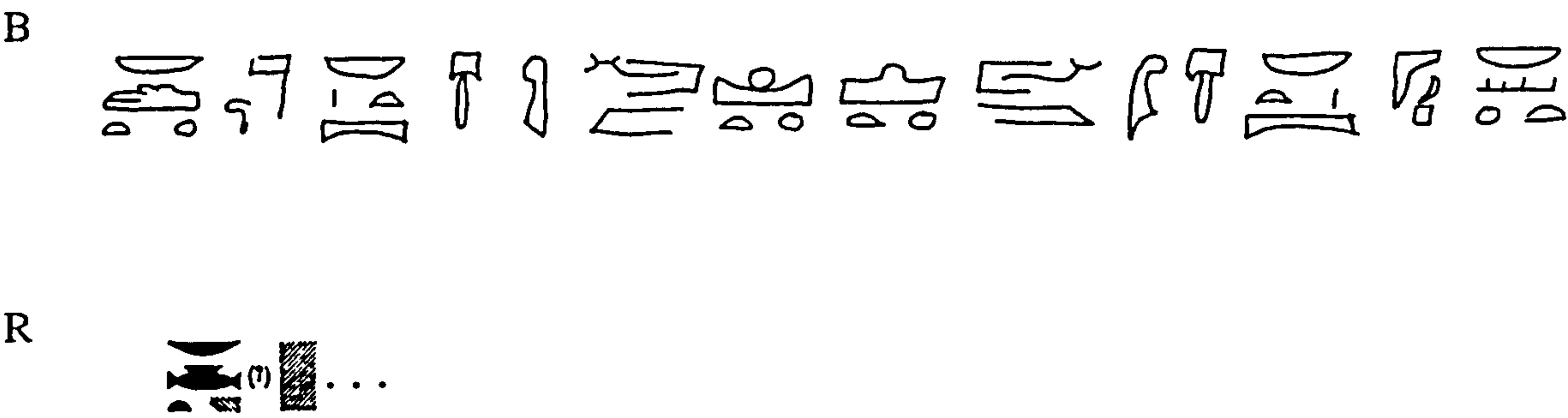
§ 115 Above and in front of the figure of Isis, col.3:



Behind Isis:




§ 116 The lintel, which is now destroyed.
(Although it is symmetrical, the two ends are copied differently in the drawing.)

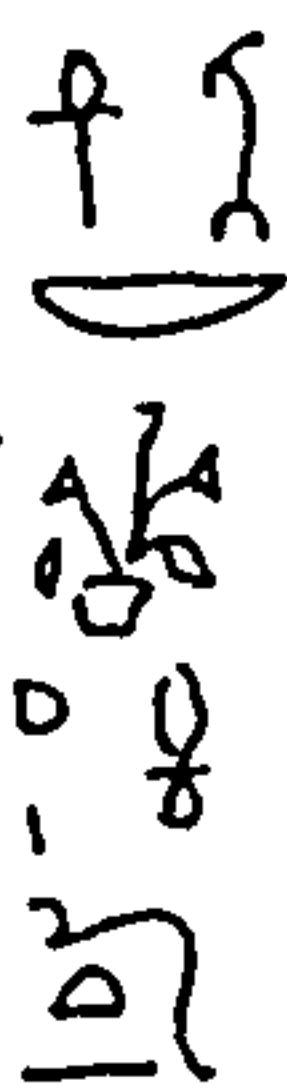



Also, over the drawing, behind and above Isis, in pencil, B gives:

Handwritten symbols in two rows:
Row 1: 𐎔 𐎕 𐎖 𐎗 𐎘
Row 2: 𐎙 𐎚 𐎛 𐎜 𐎝

VI. A. 6 continued (2)

Behind the king's crown: 

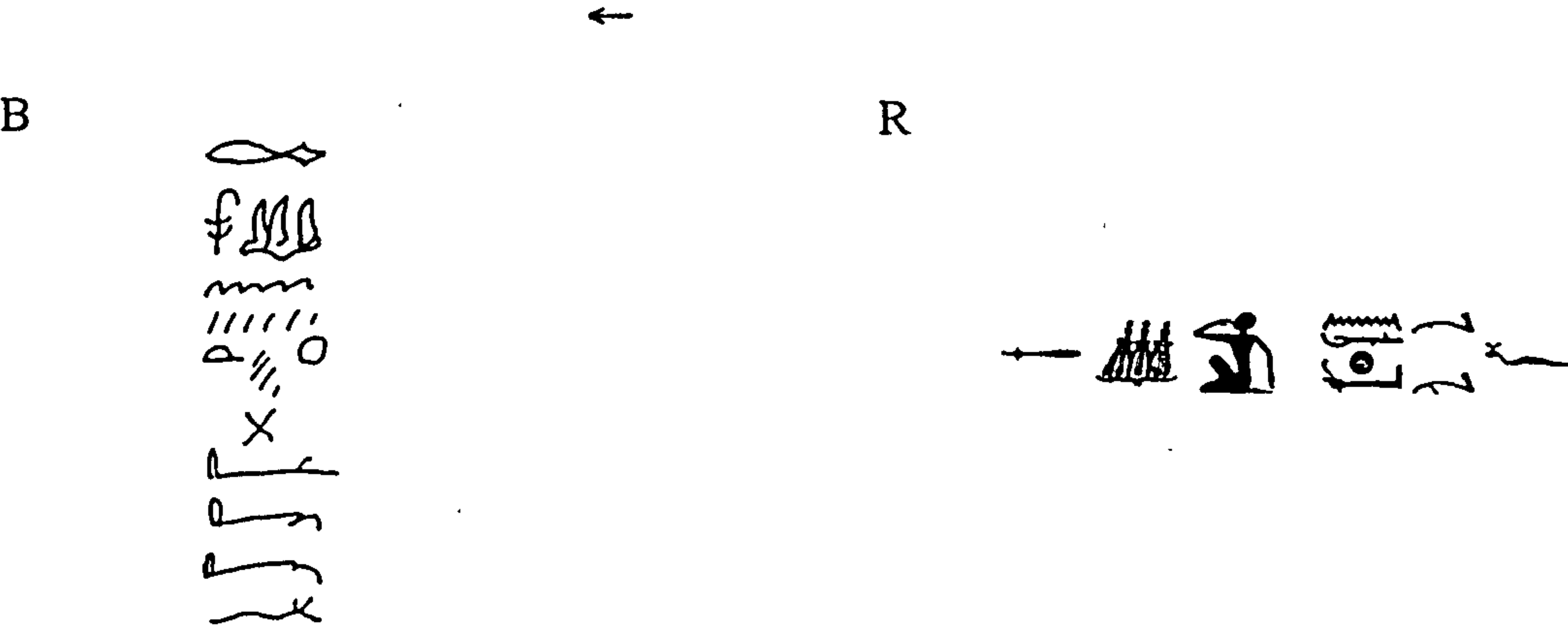
Behind the king's back: 

In front of the king: 

§ 89 Above the figure of Amun of Dabod, col. 3:



§ 90 Above the figure of Mihos, col. 2 (Champollion's version given by Roeder here):



VI. A. 6 continued (4)

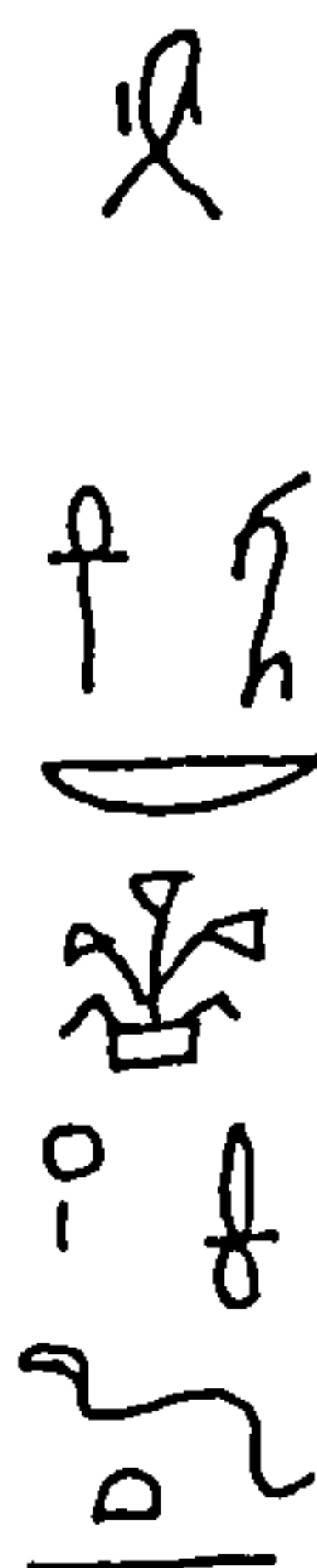
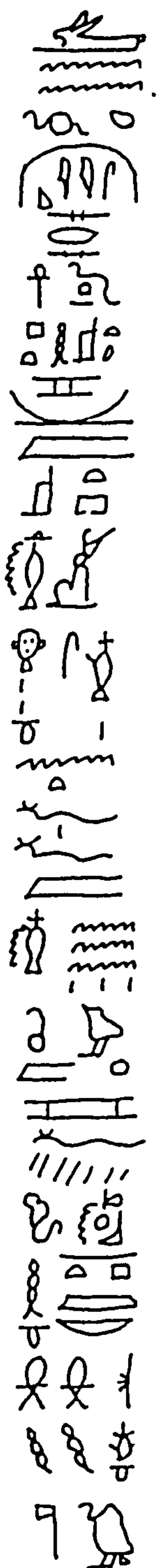
§ 92 Above the figure of the king are cartouches of Augustus. Roeder is unable to give any text for this scene which is represented in very fine detail in B.

Behind the figure of the king:



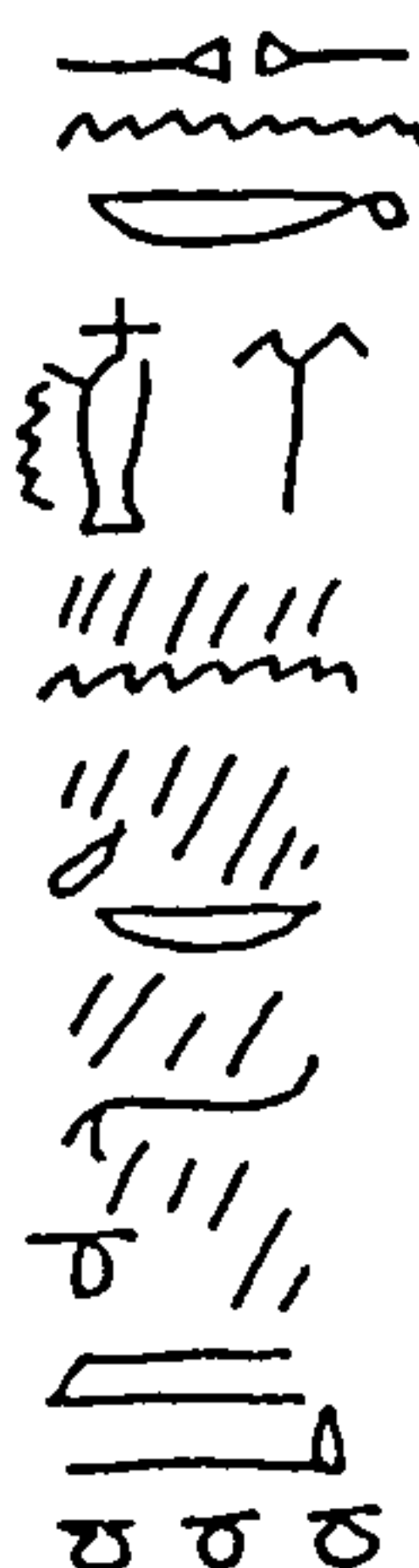
col. 1:

Also behind the king:



In front of the king:

Cartouches of Augustus in front of and above the king.




VI. A. 6 continued (5)

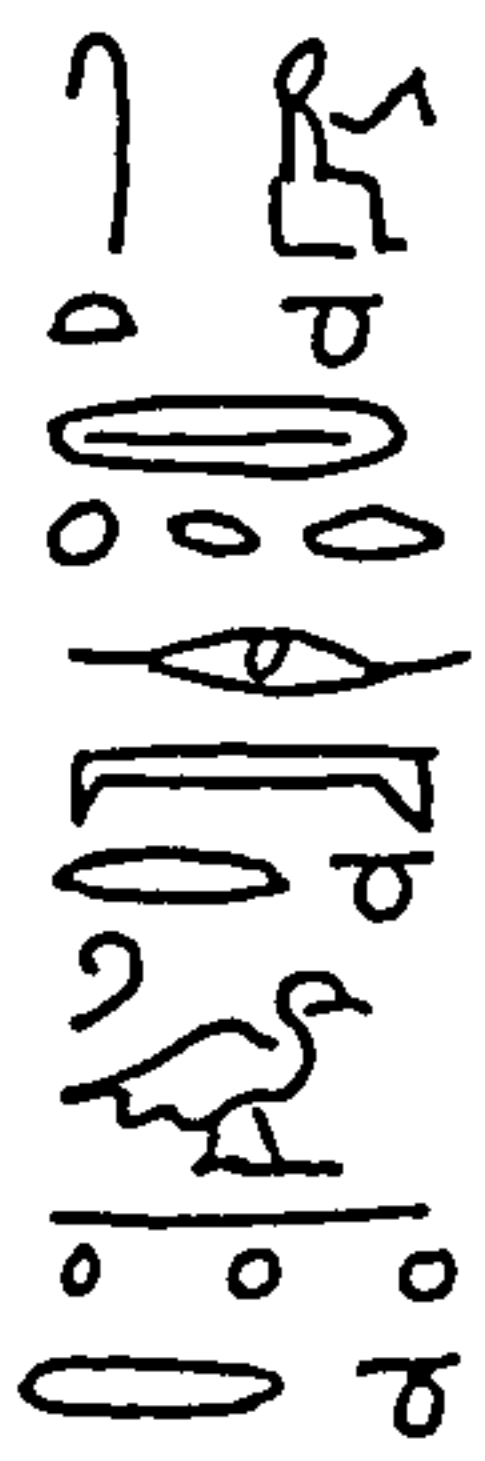
§ 93 In front of and above the figure of Osiris (Roeder: text unreadable):

→


col. 1:



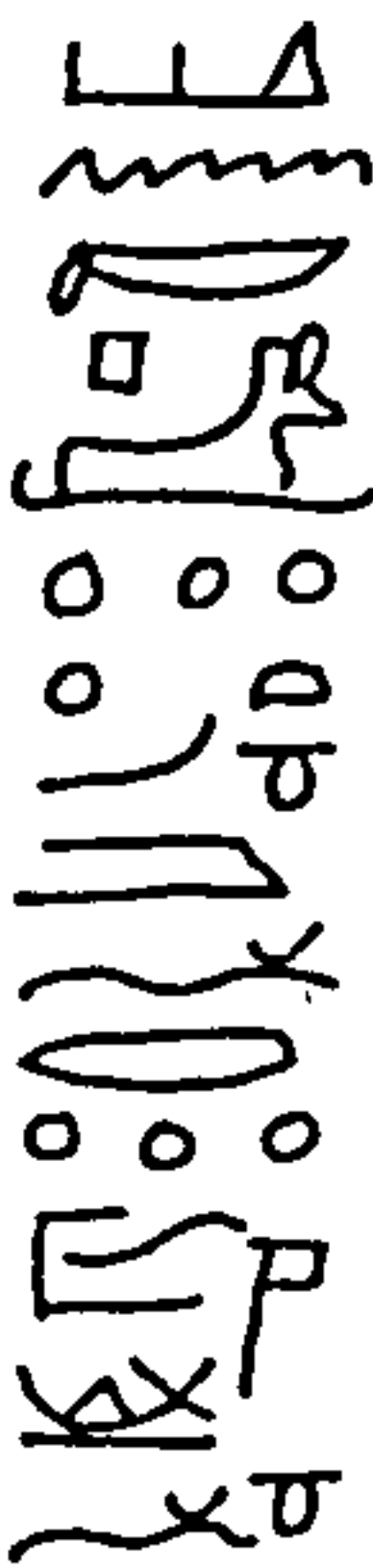
col. 2:



col. 3:




In front of the figure of Osiris:




§ 94 Above and in front of the figure of Isis:


col. 1:



col. 2:



In front of Isis:



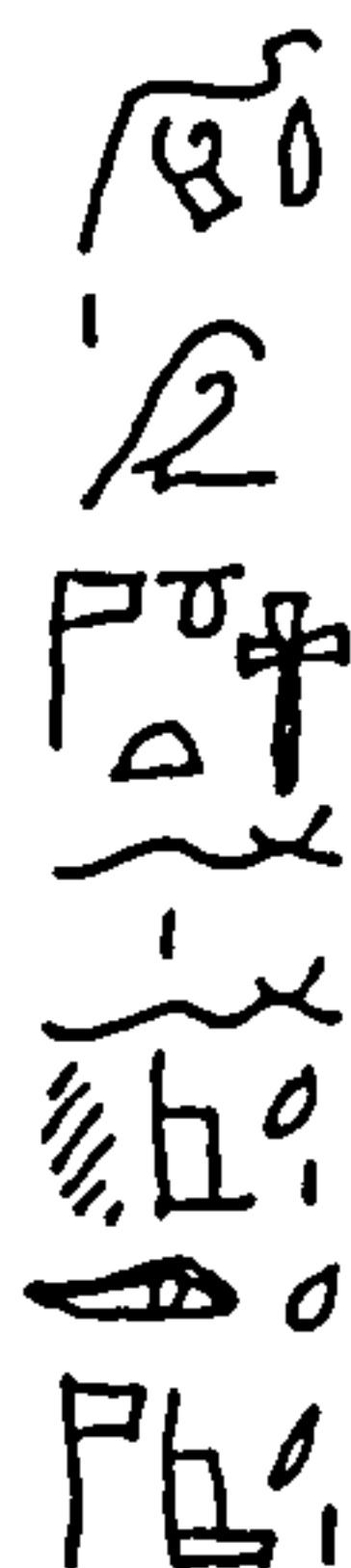
§ 95 In front of the figure of Horus:



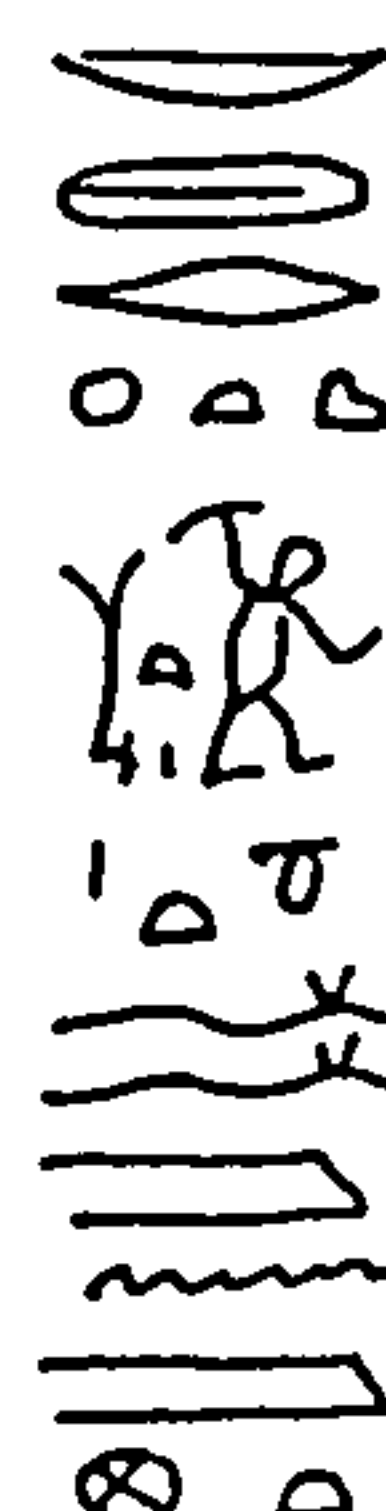
VI. A. 6 continued (6)

Above and in front of the figure of Horus:

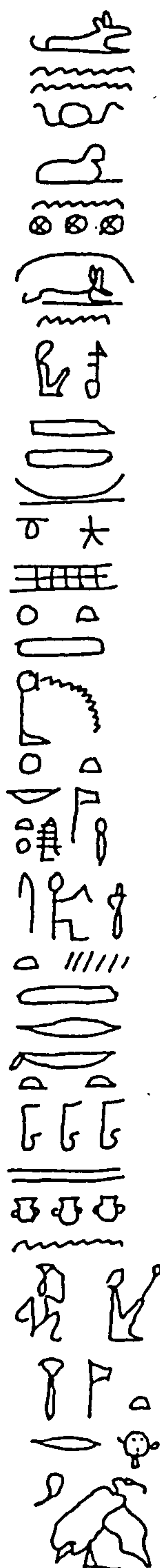
col. 1:



col. 2:



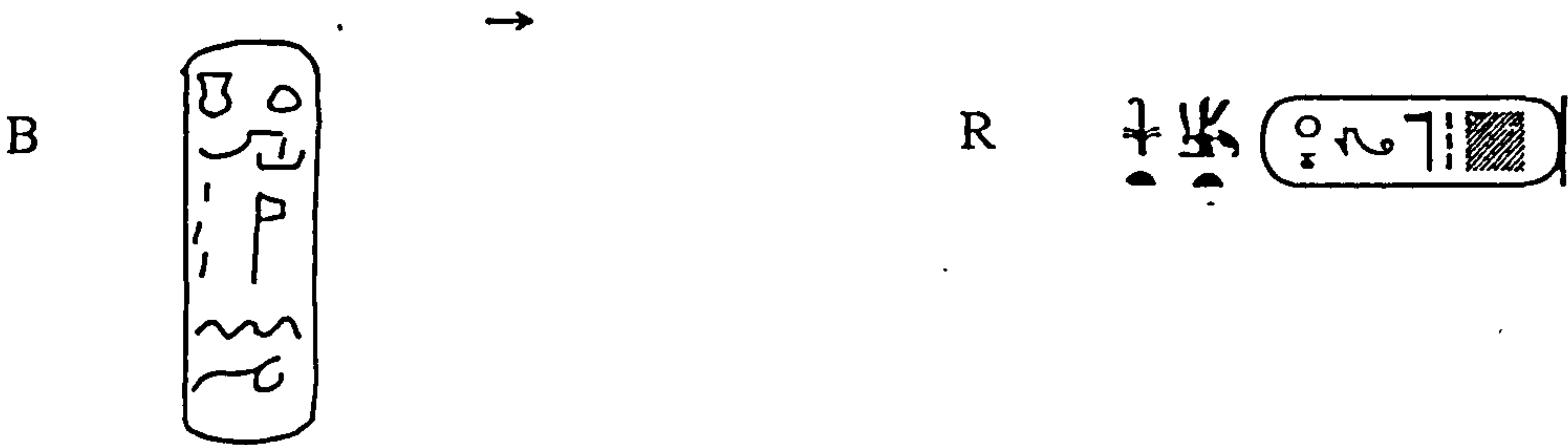
Behind the figure of Horus:




Dabod VI. A. 9

The hieroglyphs in this drawing are small -scale and difficult to distinguish, and there are some omissions in B where the hieroglyphs are present in R. The differences between B and R here may be attributable to errors in B since there are so many omissions. The artist has compressed the inscriptions into a particularly small space, especially within some of the longer cartouches

Lower register:
Roeder 1911, I, 74.
§ 202 Over the figure of the king, col. 1:



Behind the figure of the king:
B 



and B confirms R's queried owl: 

§ 203 In front of Isis:

←
B confirms Lepsius  (given by R as footnote 1)

Behind Isis:

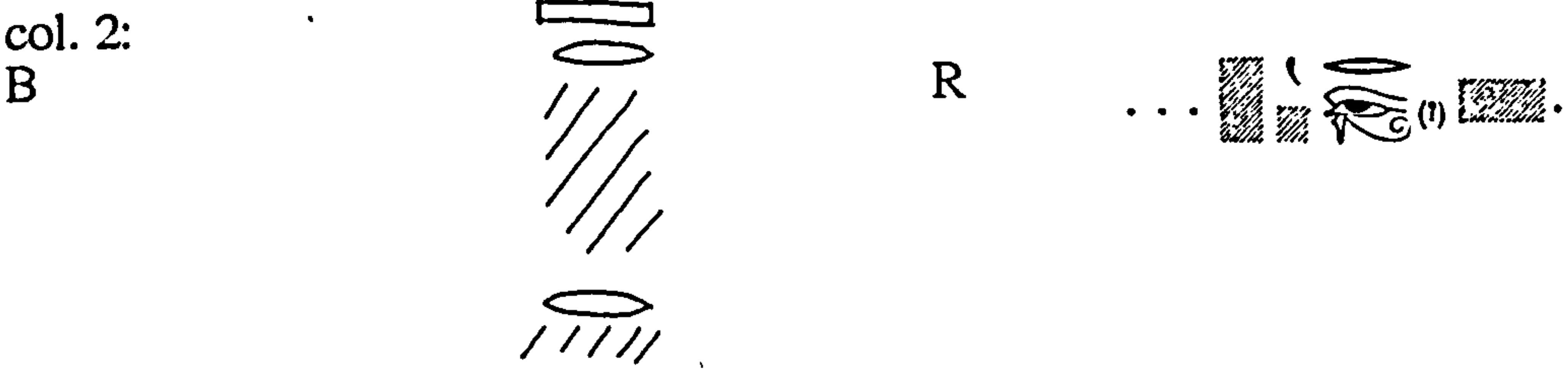
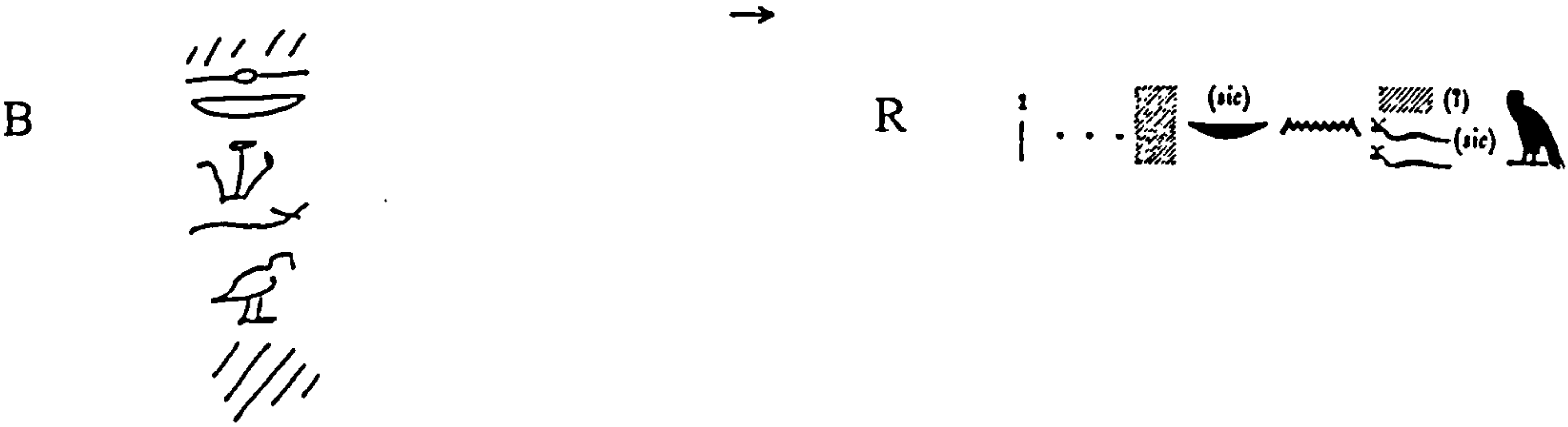
B gives the remains of the cartouche as



VI. A. 9 continued (2)

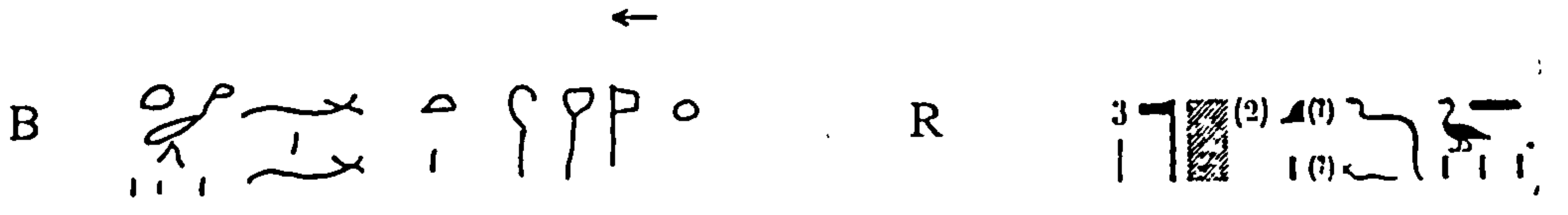
Roeder 1911, I, 75.

§ 205 In front of the figure of the king, col.1:

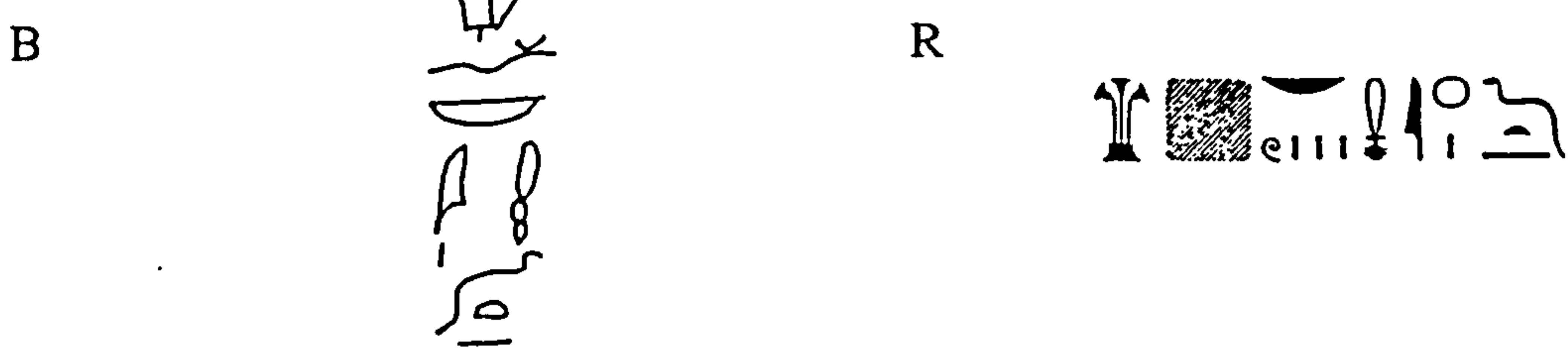


Roeder 1911, I, 77.

§ 209 Over the figure of the king, following the cartouches:

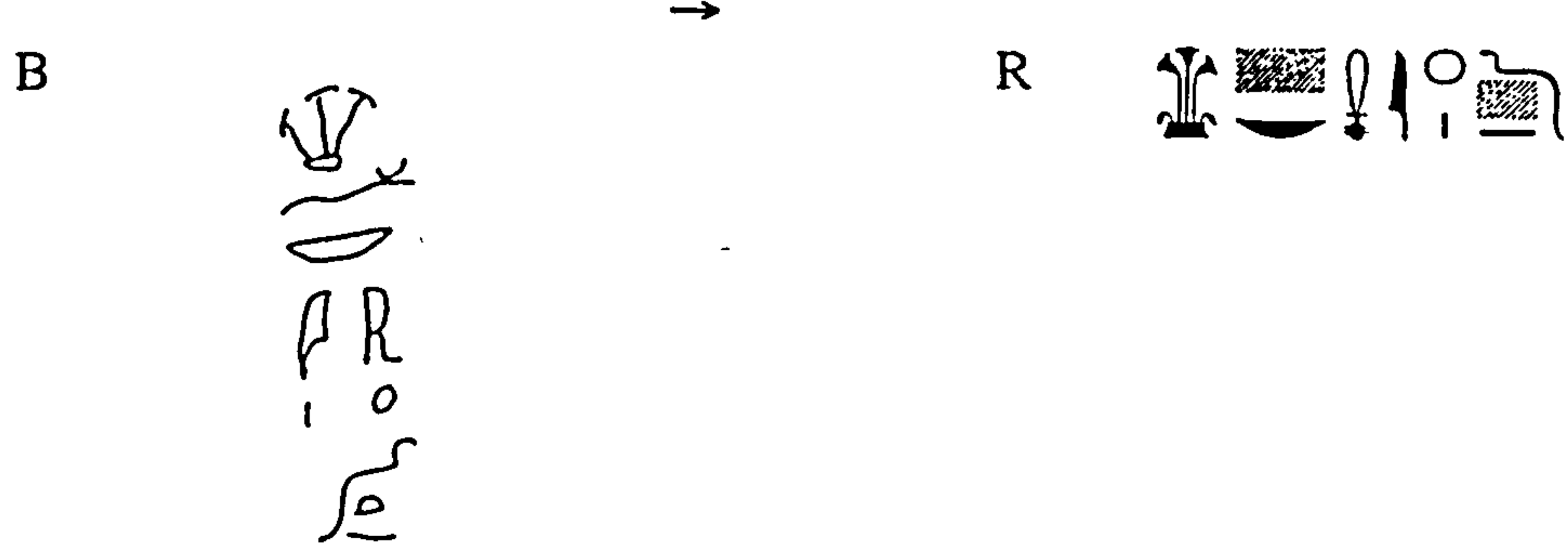


Behind the king:



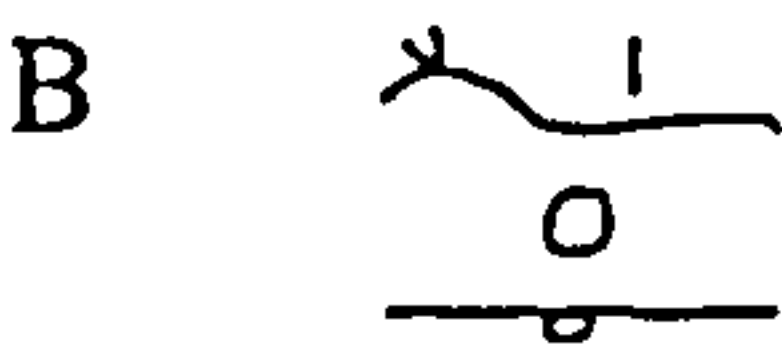
Roeder, I, 79.

§213 Behind the figure of the king:



VI. A. 9 continued (4)

col. 3:

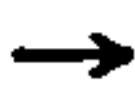


In front of Isis:
B

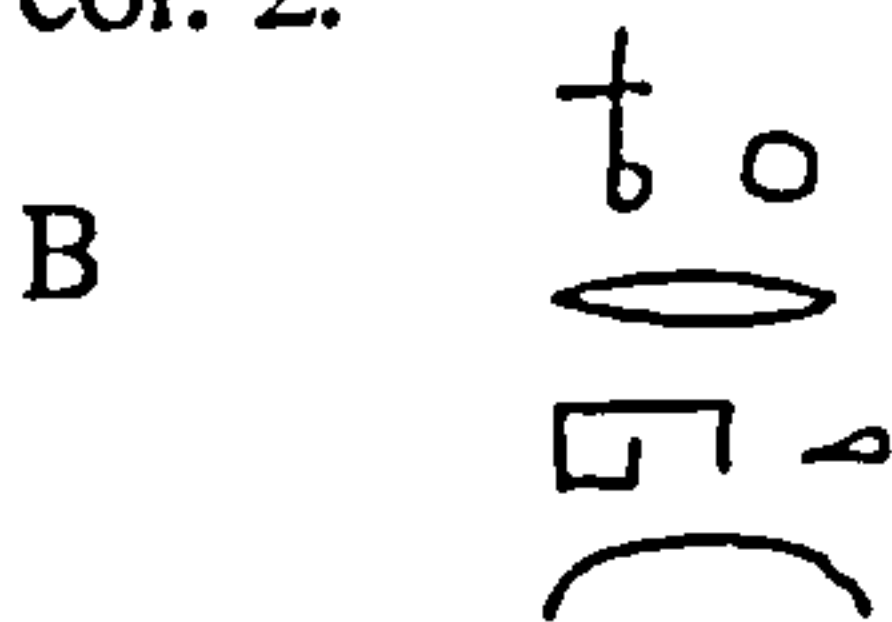


Roeder 1911, I, 81.

§ 222 Over the figure of the king, col.1:



col. 2:



Roeder 1911, I, 82.

§ 224 Over the figure of Re Harakhti: ←

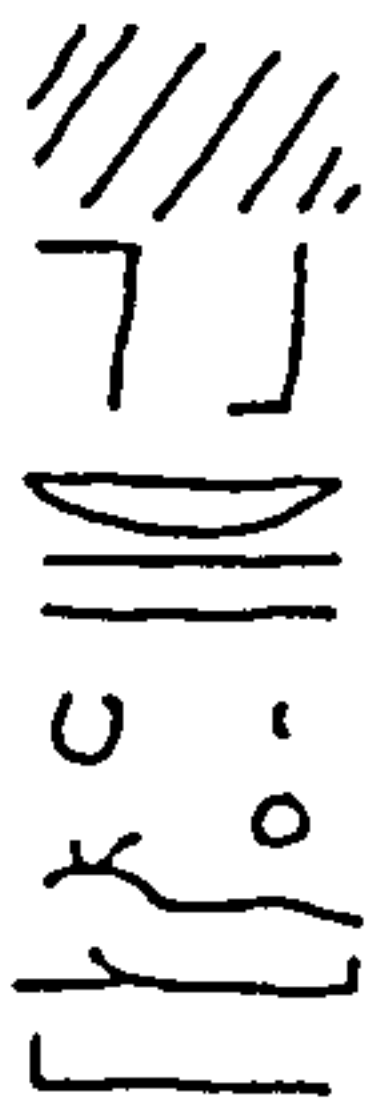
N.B. the artist's sequence is mistaken compared with Roeder. B's col. 2 = R's col.1, B's 3 = R's 2, B's 4 = R's 3, B's 5 = R's 4, B's 6 = R's 5, B's 7 = R's 6.

B

col. 2:



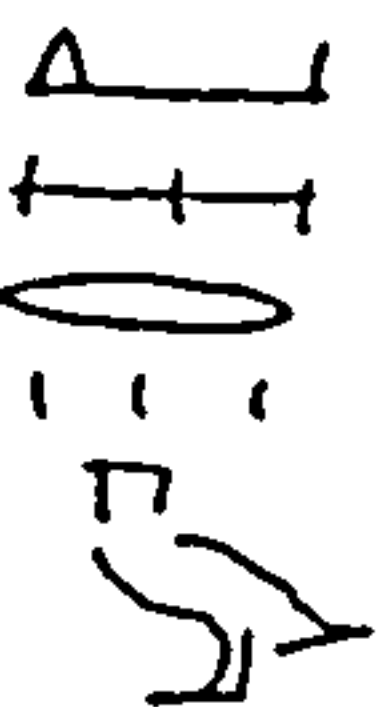
col. 3:



col. 4:



col. 5:

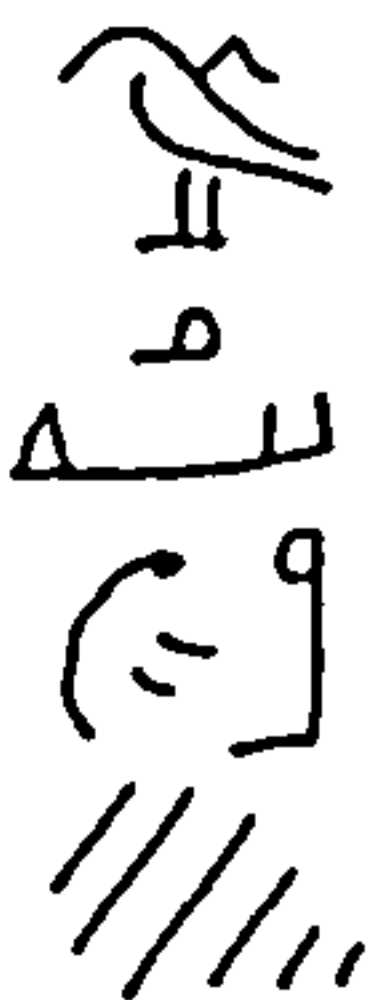


VI. A. 9 continued (5)

col. 6:



col. 7:



Over the figure of Re Harakhti:

B



R



In front of the figure of Re Harakhti:

B



R



Roeder 1911, I, 83.

§ 225 Above the figure of Wepset, far left column:

B

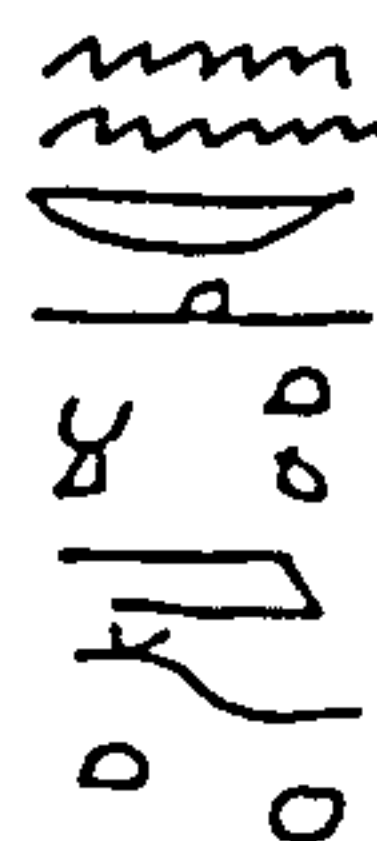


R



col. 1:

B

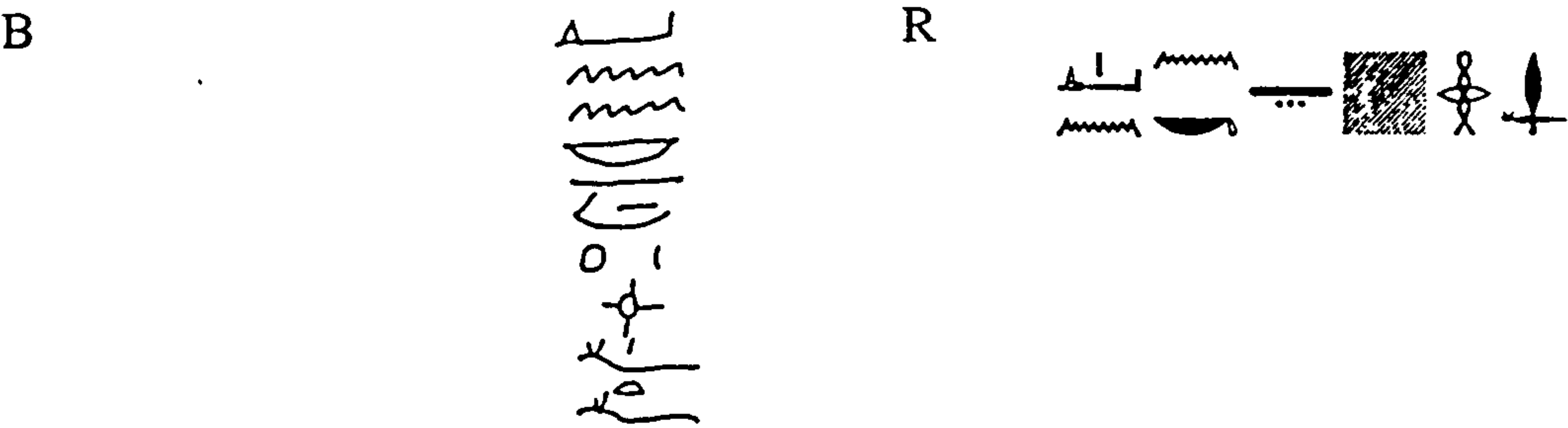


R



VI. A. 9 continued (7)

In front of the figure of Harendotes:



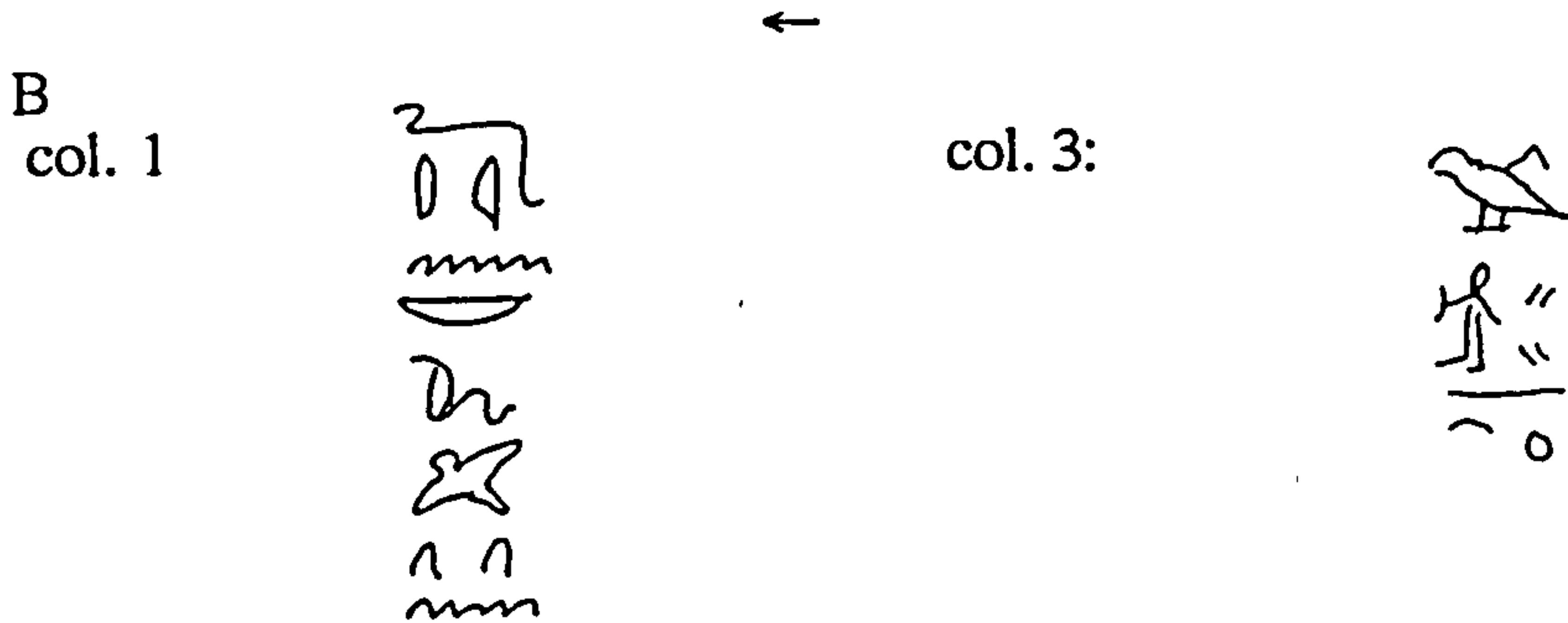
Roeder 1911, I, 84.

§ 232 Above the figure of the king (far left of his cartouches) line 3:

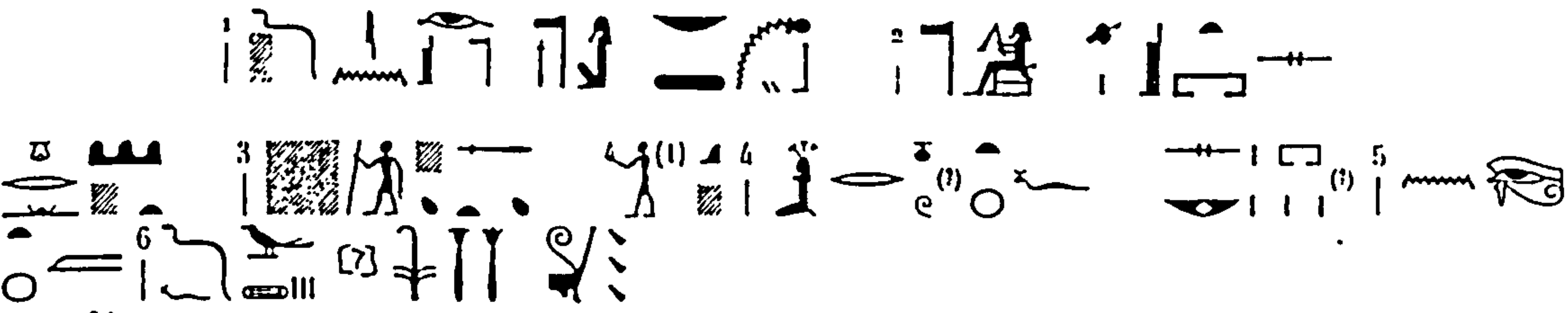


Roeder 1911, I, 85.

§ 234 Above the figure of Osiris:



R




VI. A. 9 continued (8)

Roeder 1911, I, 86.

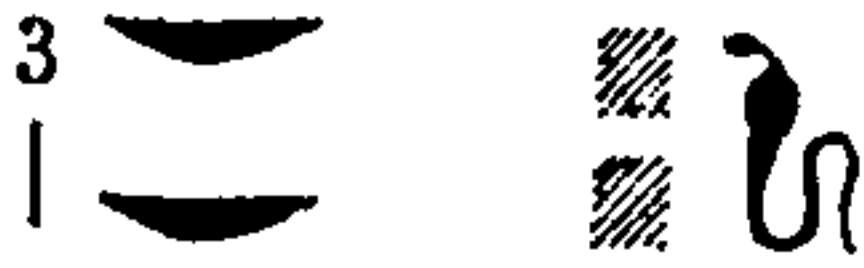
§ 235 Behind the figure of Isis, col.3:

B



←

R



In front of Isis:

B



R



VI. A. 10 continued (2)

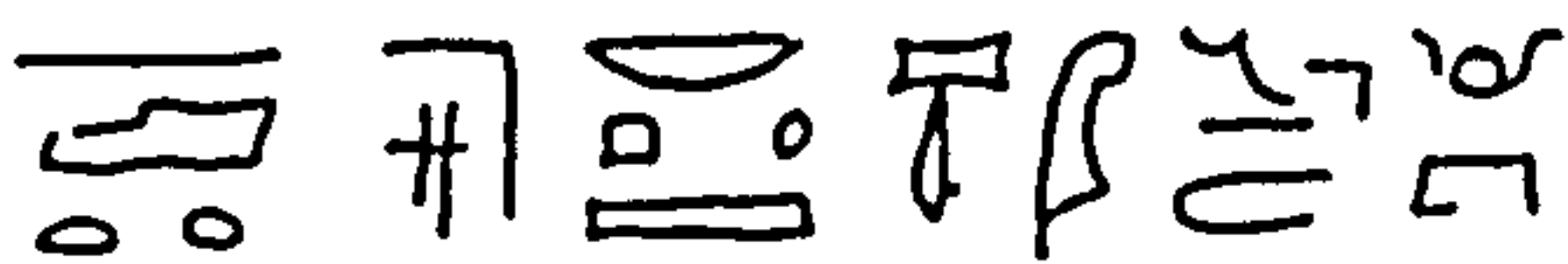
Left of winged sun disk:



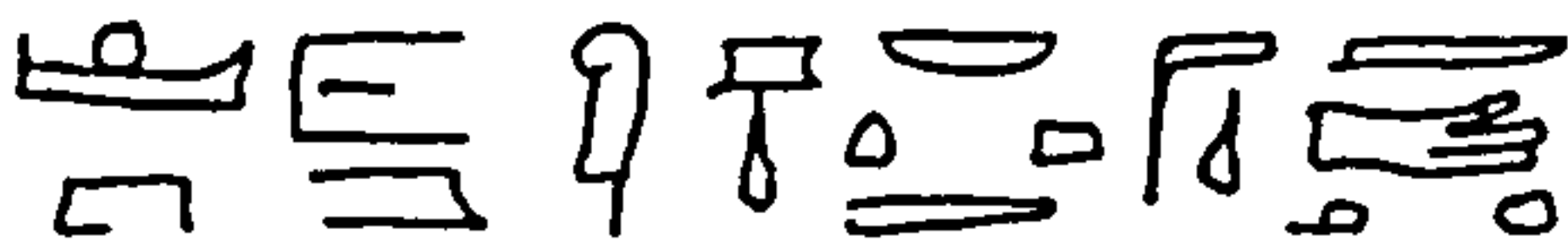
Right of winged sun disk:



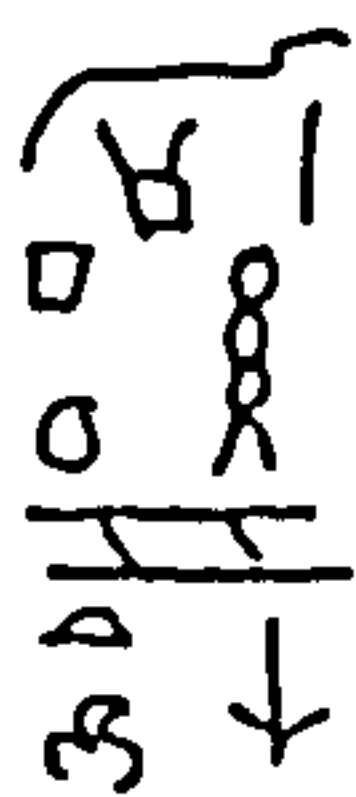
Base section:
Left of winged sun disk:



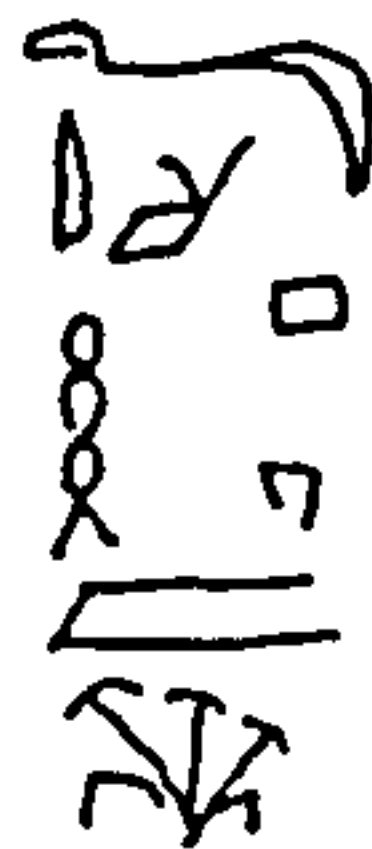
Right of winged sun disk:



Above standing 'Nile god'
→



Above standing 'Nile god'
←



Dabod VI. A. 11

Dabod VI. A. 33

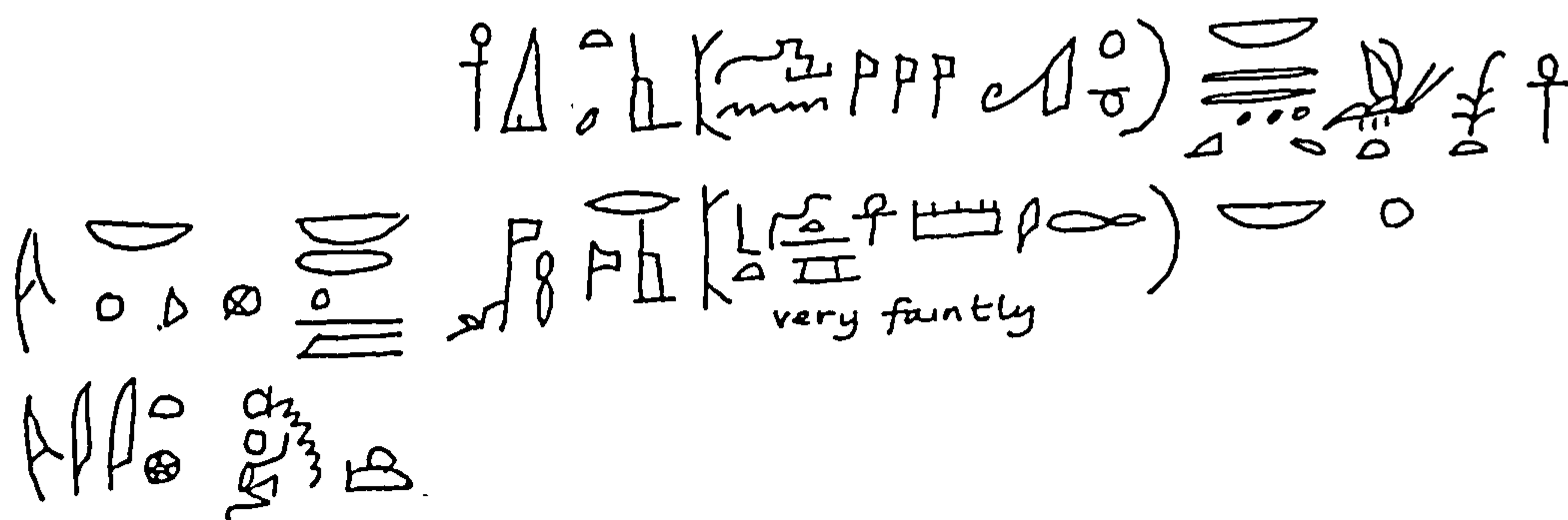
The chapel of Adikhalamani.

Roeder 1911, I, 52, pl.10, c; and also Daumas 1960, DEBOD F, Porte face est. 1. Linteau.

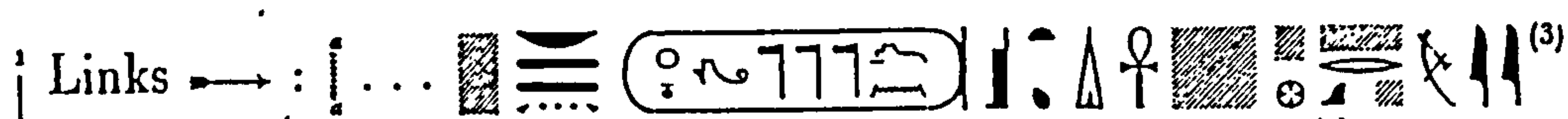
§ 136 The lintel, the inner part of the central doorway to the chapel:

Left:

B



R

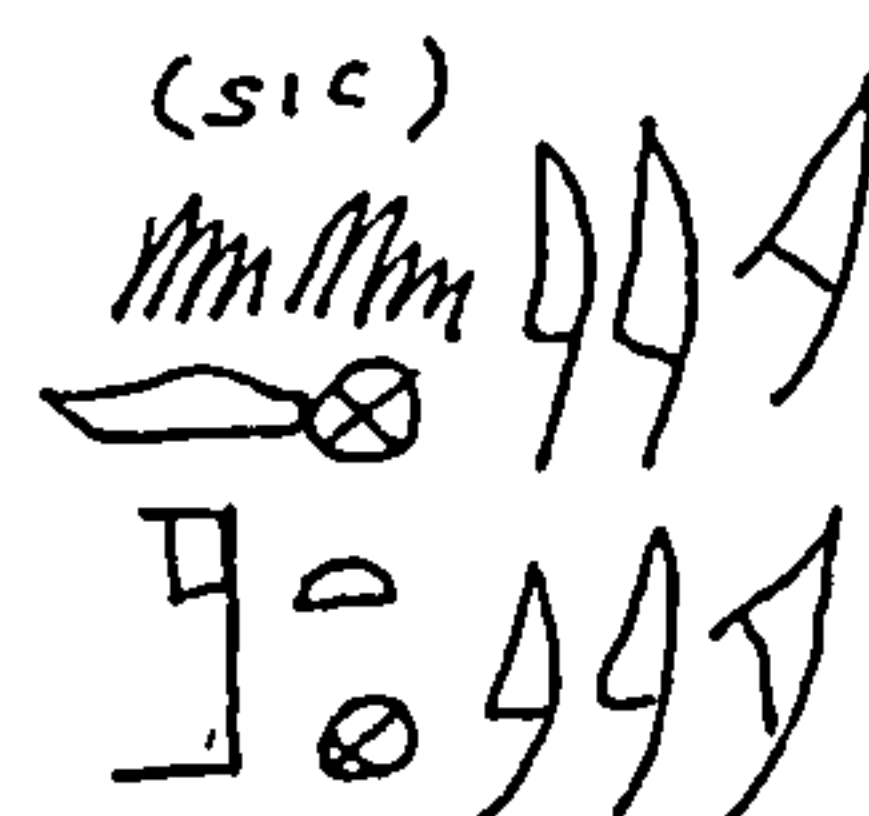


Right:

B



(all very faintly)



R



DEBOD

F

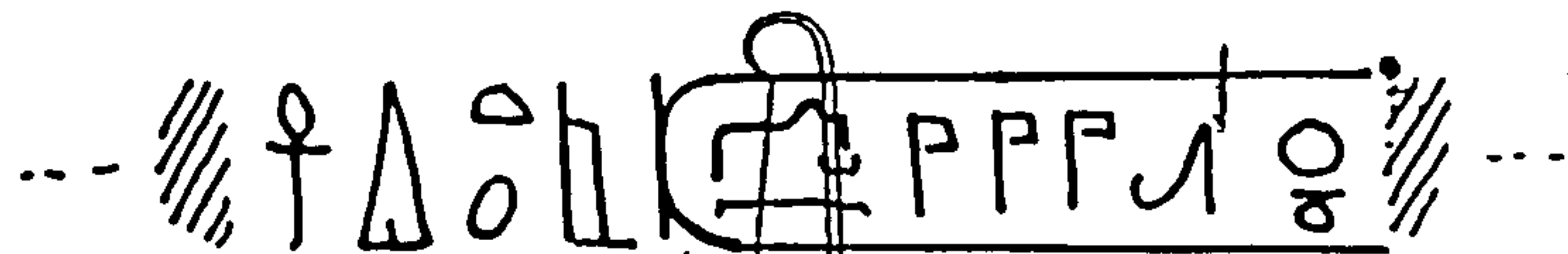
Porte

face est 1-8

23.

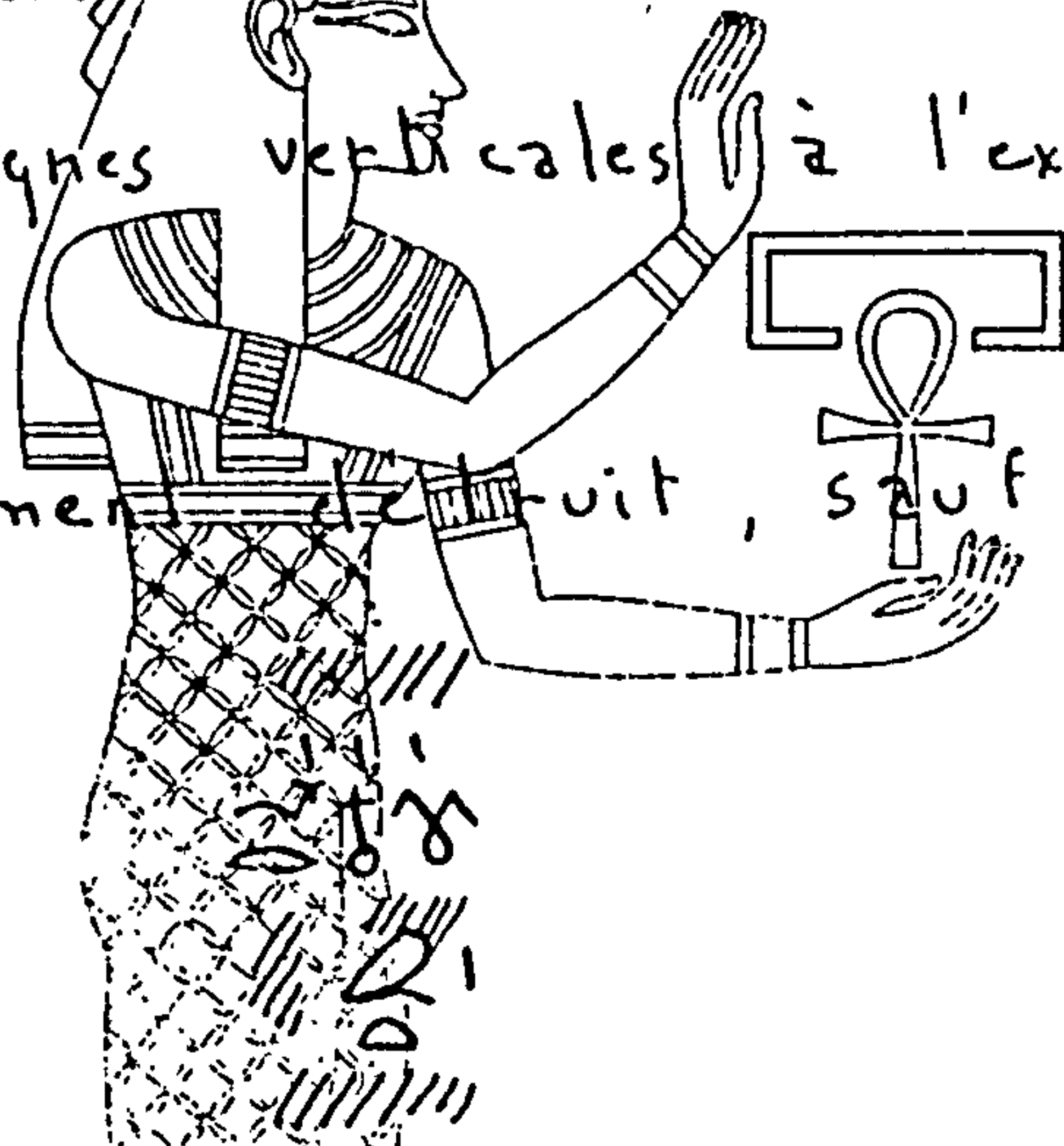

Face est.

1. Linteau (position actuelle, certainement inexacte).



Traces de deux lignes verticales à l'extrémité gauche.

Tableau 3. Entièrement détruit, sauf quelques signes derrière le roi :

Tableau 4. Entièrement détruit, sauf le haut de la couronne blanche du roi et  derrière lui.

Le montant nord de la porte F a disparu.

Face ouest.

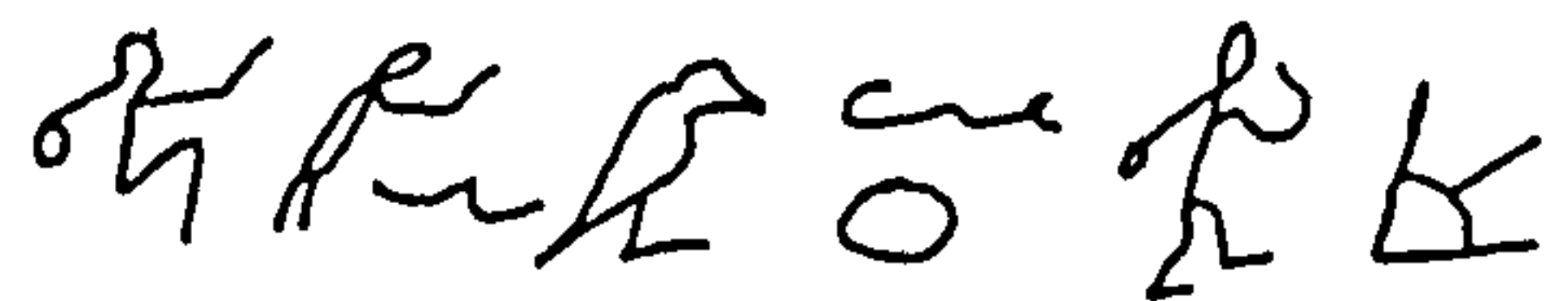
8. Linteau : disparu. Il ne serait pas impossible qu'il faille replacer ici le fragment F1.

Abisko VI. A. 34

Left:



Right:



Kalabsha VII. A. 1

Pharaoh offers:



Kalabsha VII. A. 2

Text from a column. Gauthier 1911, 186:

col. 1:

(See Gauthier's footnote 1. Bankes agrees with Lepsius in adding the headdress.)

B



(See Gauthier's footnote 2. Bankes agrees with Lepsius.)

B



col. 2:

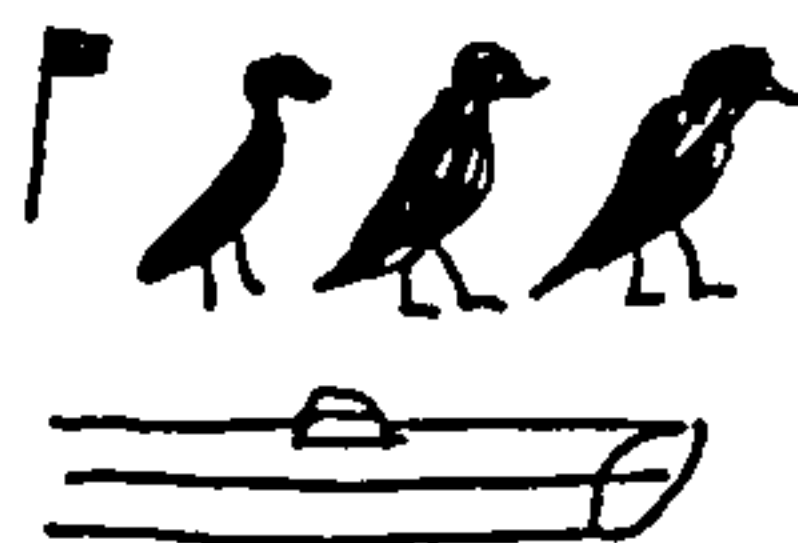
(Bankes confirms the quail chick and *wr* bird which Gauthier queries.)

B



Gauthier's footnote 8, 'passage à peu près illisible...'

B



Gauthier's footnote 9. Bankes is not easily legible but appears:

B



col .3:

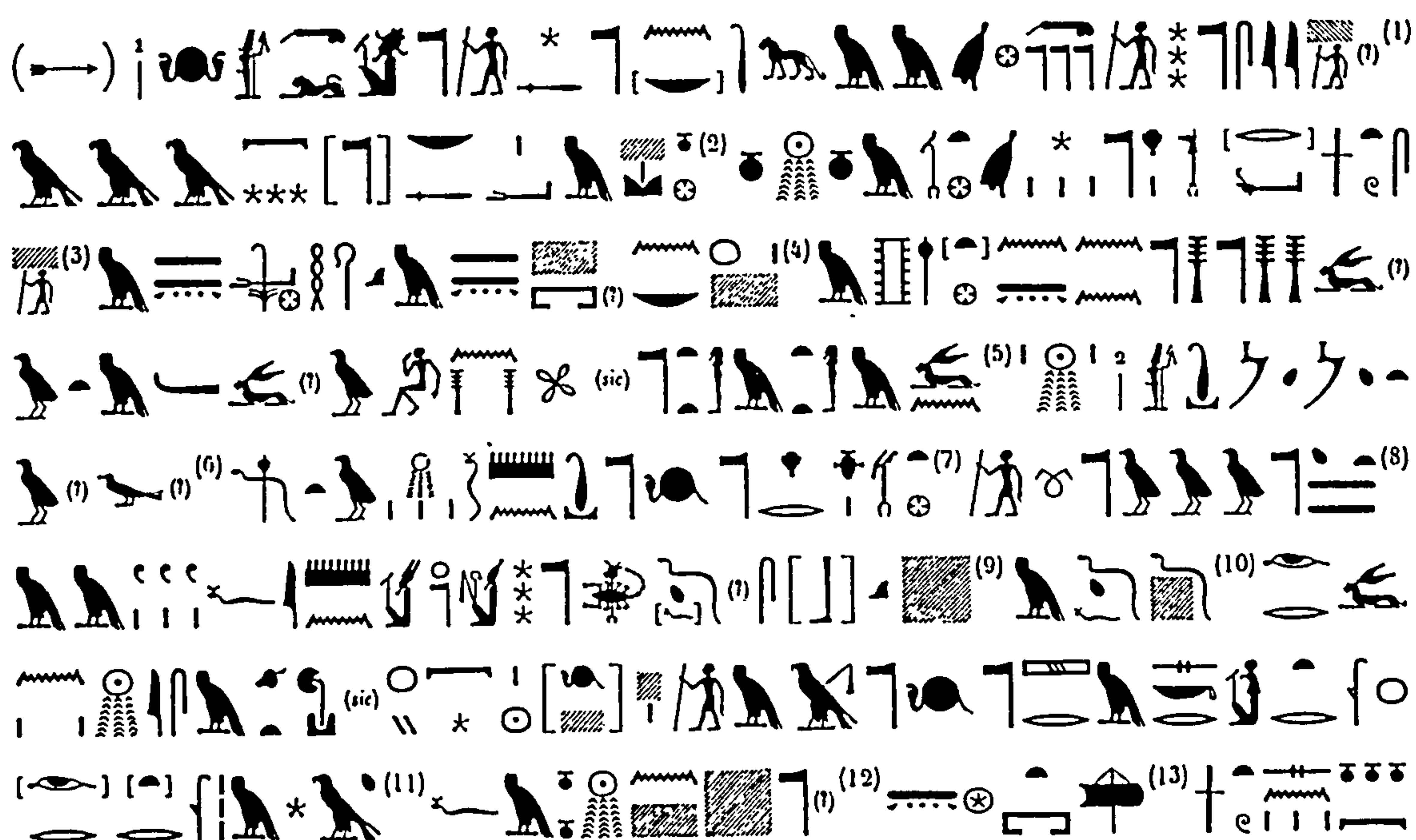
Bankes confirms the seated crowned figure which Gauthier queries, but omits the queried sign before the *nfr* sign.


VII. A. 2 continued (2)

Gauthier's version:

Gauthier 1911, 187, remarks that he had to spray the painted sections with water in order to show the hieroglyphs more clearly, but even so, not all were legible. Exposed to the rising sun they lost their colour very rapidly. He also notes that Lepsius omitted the sculpted lower section, only recording the section painted in red (as did Bankes).

Compared to Gauthier's version, the Bankes hieroglyphs show hardly any differences or omissions.




(1) Lepsius a lu au-dessus du personnage la coiffure .

(2) Lepsius : .

(3) Même remarque que plus haut, note 1.


(4) A partir de , les hiéroglyphes sont sculptés.


(5) Les signes  ont la queue fourchue.

(6) Peut-être .


(7) Le signe  est traversé par un e.

(8) Passage à peu près illisible; il semble y avoir eu surcharge.

(9) Lepsius a vu là le signe .

(10) Lepsius a lu .

(11) Peut-être o.


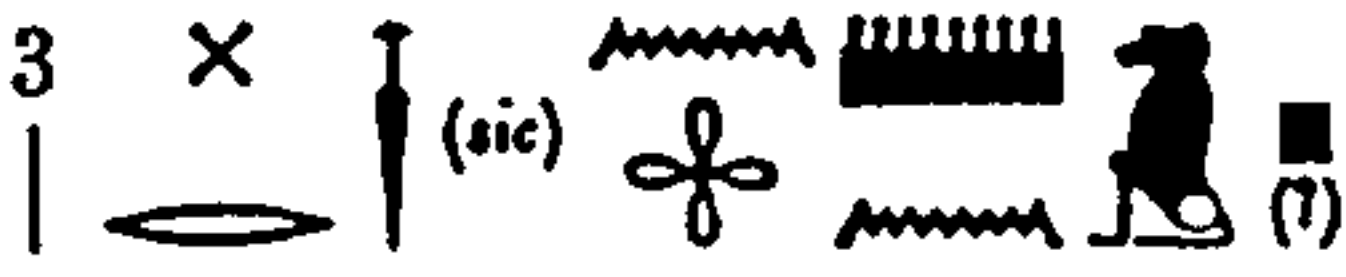
(12) Sculpté à partir de .

(13) Le signe est tourné en sens inverse et les deux traits obliques sont remplacés par un trait horizontal (voir la photographie).

Kalabsha VII. A. 3

Lower register, left scene:

Text above Harpocrates, Gauthier 1911, 210, line 3:


B confirms  which Gauthier queries: 

Text above the figure of Mandulis, Gauthier 1911, 211, line 5:



B  G 

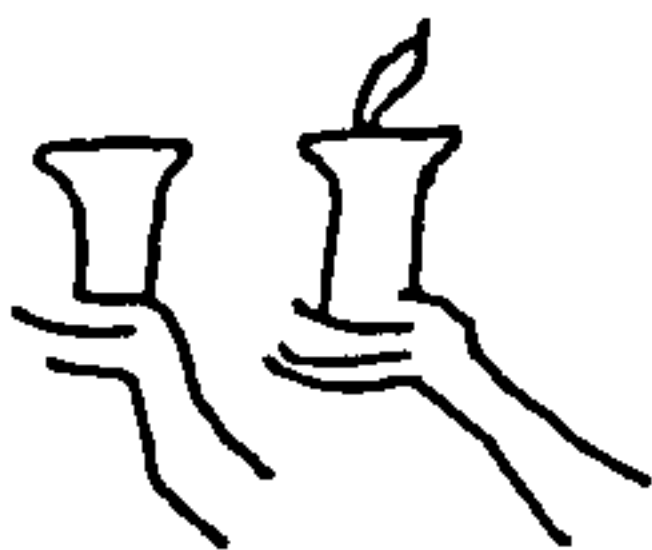
Text above the third (unidentified) god:
Gauthier 1911, 211, line 7, footnote 1, ‘signe incertain’:

B  G 

Lintel, left. First scene, king holds pot:



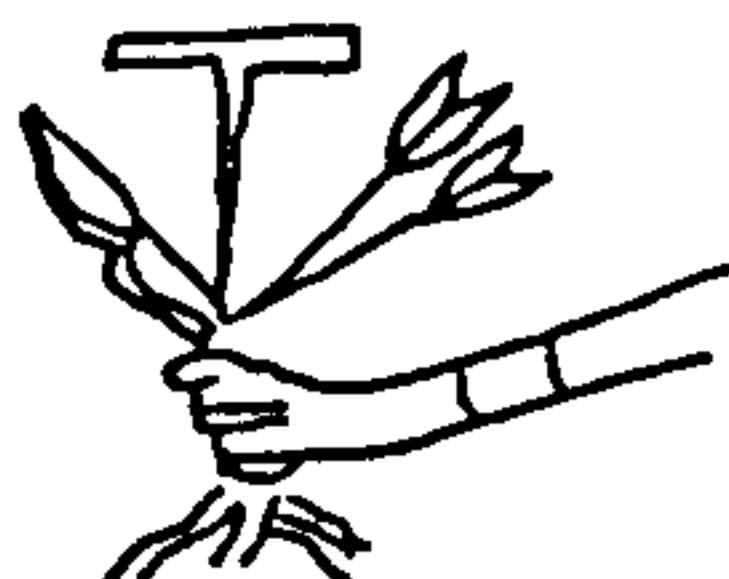
Lintel, right. Second scene, Pharaoh offers:



Kalabsha VII. A. 4

First register, three objects held by the king in the hand which seizes the prisoner.

Gauthier 1911, 231, pl. LXXXII A.



Kalabsha VII. A. 5

South wall of the Outer Vestibule, second register, left scene:

Gauthier, I, 149, pl. XLIX, A, B.

Behind the figure of Mandulis (Gauthier gives the text as for 'Douanoutir'), Gauthier, I, 150, col. 9:



Second register, right scene:

The figure of 'Ouadjit'



B appears to have incorrectly copied the figure here, which can be seen clearly on pl. XLIX, B, to be wearing a fitted crown with no hair or wig showing. (The combination of wig and crown shown in the drawing is an unlikely one).

Compared with Gauthier's text, B appears to have transposed Harendotes col. 7 and 8, with Mandulis col. 11 and 12. From the text of Harendotes in pl. XLIX, B, the error is with B. Generally there are many omissions and errors in the text of this drawing and it is difficult to reconcile it to the text as given by Gauthier.

Kalabsha VII. A. 8

The base register of 'Nile gods'. Gauthier 1911, I, 75, 'paroi sud' (pl. XXII, A).

There appear to be many omissions and errors in the hieroglyphs making the correlation with Gauthier's text quite difficult.

The first 'Nile god' is shown in B with a bird: Gauthier gives a gazelle, which the plate appears to confirm.

Second register, scene 1:

Figure of Tutu (Gauthier's 'Tetoun', I, 85):

col. 4:

B



G



Second register, scene 2:

Figure of Osiris, Gauthier, I, 86:

col. 8:

B



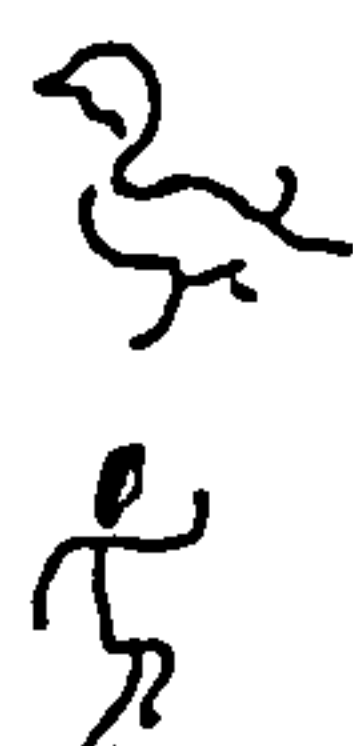
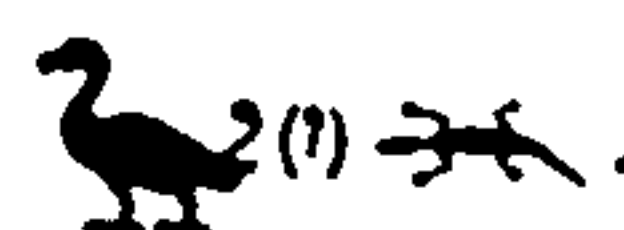
G



Figure of Mandulis, col. 15:

B (very faintly in pencil)

G



Kalabsha VII. A. 9

Gauthier 1911, I, 84.

The figure of the king, col. 2:

(Apart from some omissions and errors, the text of this drawing is reasonably clear. The text of Osiris is missing in the drawing.)

B



G



Kalabsha VII. A. 10

The Great Temple, entrance to the sanctuary. The text from the south thickness.

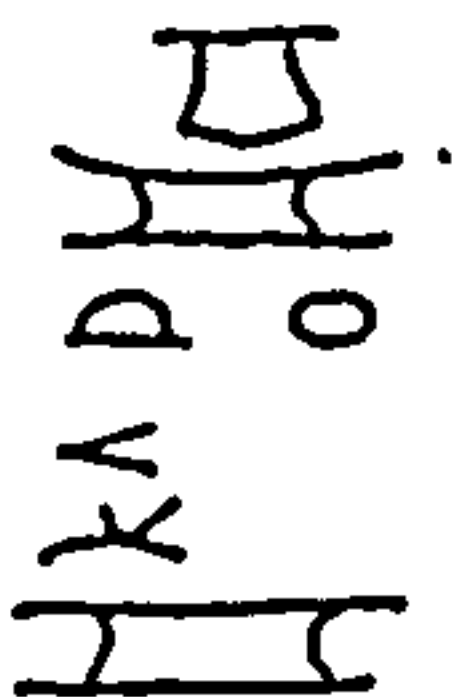
Vertical inscription, Gauthier 1911, I, 3 (lignes de la façade, côté sud).

South side, col. 1: →

B confirms G, although B's bird looks much more like a *wr* bird (and the text in the drawing is a fine copy).

G 

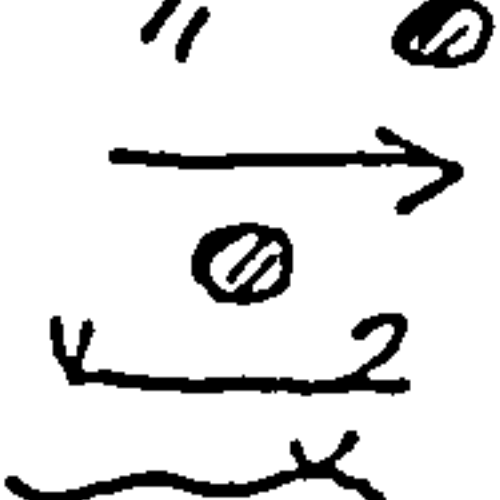
Also:

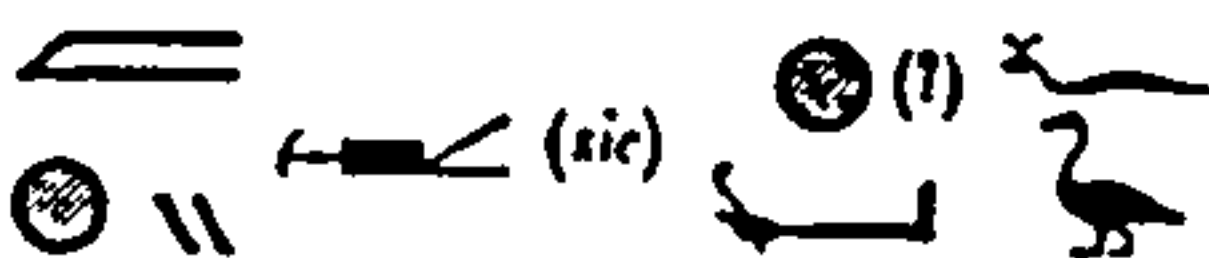
B 

and B confirms

G 

G 

col. 2:
B 

G 


North side, Gauthier 1911, I, 4 (lignes de la façade, côté nord) col. 1: B is shown as blank until it begins:



G shows the first section and then:



(The lower section is also completely missing in B. Possibly covered by plaster or inaccessible since G gives the entire text.)

col. 2:
B 

G 

B confirms

G 

VII. A. 10 continued (2)

The thickness on the south side:
(Gauthier's 'feuillure du côté sud', I, 4, pl. I, B.)



col. 1:

B

G

col. 2:
B confirms

G

B confirms

G

B

G

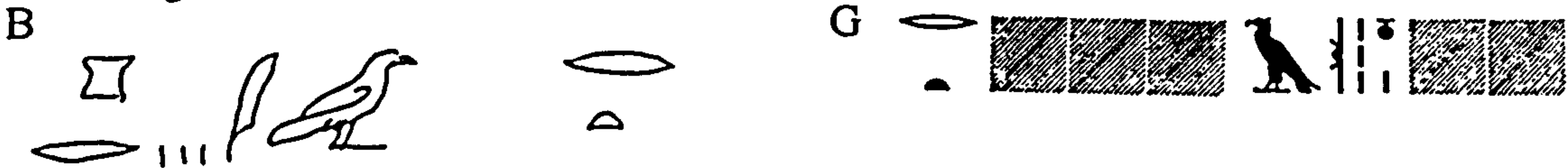
B

G

Kalabsha VII. A. 11

Gauthier 1911, I, 57.

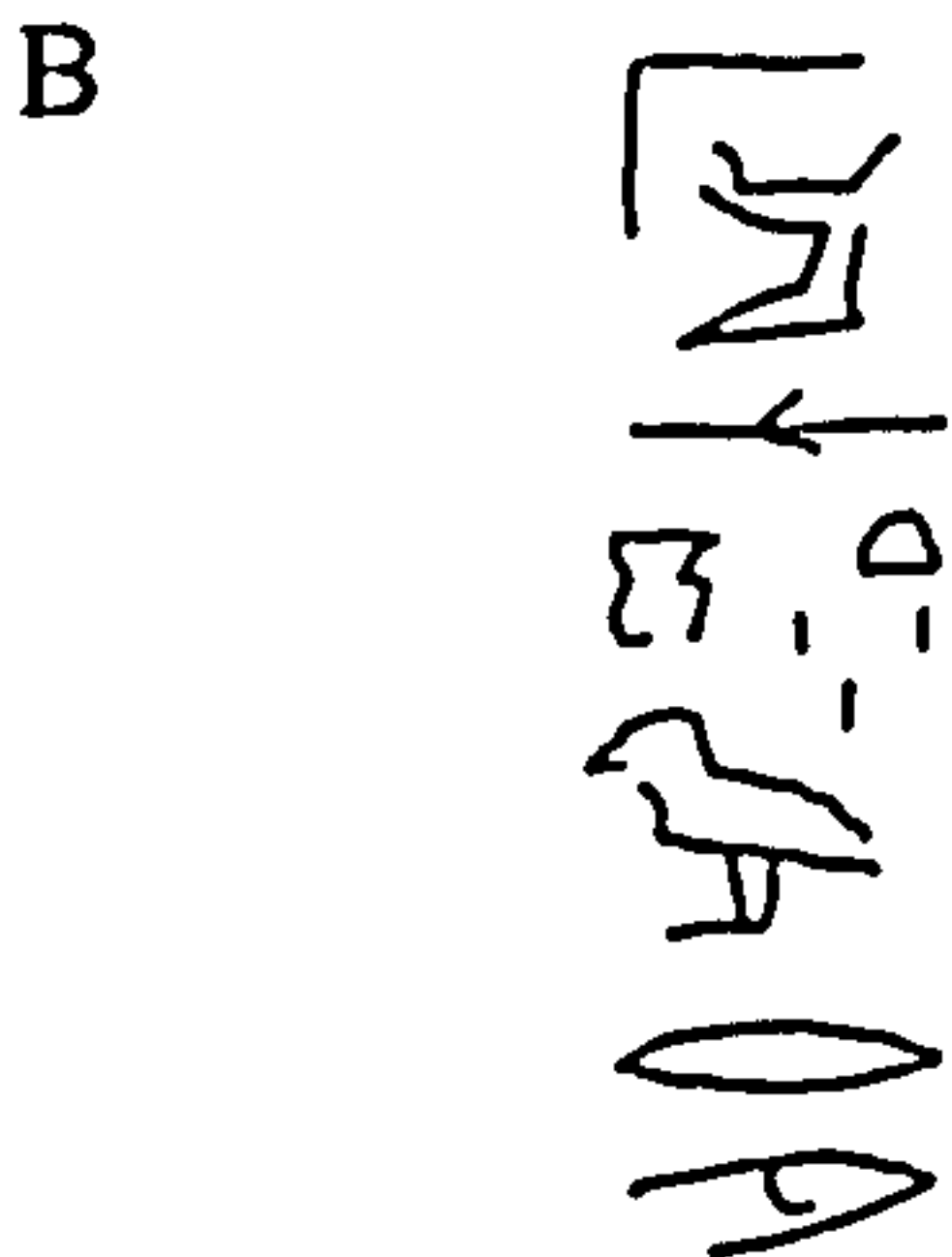
To the right of the window:



First register, scene 1. Gauthier, I, 29, pl. VIII:

(The hieroglyphs are rather rough and inaccurate with omissions).

Mandulis, col. 12:



G missing, destroyed.

Scene 2:

B: (Inaccurate, incomplete signs and omissions. Just lightly sketched in and less than G gives.)

Band above the 'Niles', Gauthier, I, 16:

(The hieroglyphs are still not accurate here even though they are much larger. A section is missing).

First register:

The throne of Re Harakhti contains two rosettes and, in green:



Second register, figure of the king, motif on front point of kilt:



(No text is given for the king although Gauthier's pl. VII shows it in existence. The very large holes in the wall surface, visible in the plate, are not recorded on the drawing.)

Kalabsha VII. A. 14

THE PTOLEMAIC CHAPEL

The question of the identity of the Ptolemaic king who dedicated it.

The seven variations suggested for the king's cartouche are reproduced below and titled (a) - (g).

In 1907 Weigall¹ suggested that Ptolemy X had dedicated the chapel. By 1911, due to the poor state of the stone and above all to the intrusive modern cement applied by Barsanti in an effort to consolidate the temple against the rising waters, Gauthier was unable to read the prenomen. He therefore shows it as blank, but containing sufficient space for five² hieroglyphic groups; see (a) below. Because of the form of the cartouche and the addition of the epithet to the name, see (b) below, he believed it could only be Ptolemy III, Ptolemy V, Ptolemy VI, or Ptolemy IX. He also found a trace of the prenomen on the 'troisième tableau du registre supérieure' of the north wall of the chapel which he considered might be of Ptolemy V; see (c) below.

In a comprehensive article specifically dealing with the evidence for this question entitled *Ptolémée IX Soter II à Kalabcha*, in *Chronique d'Égypte*, no. 71 (1961), 103, H. de Meulenaere based his conclusions as to which Ptolemy dedicated the chapel on an analysis of the various versions of the cartouche which still existed or were lost but had been recorded. He was unaware of the existence of the Bankes drawing which gave a further example of the cartouche.

H. de Meulenaere studied the chapel in 1964 for CEDAE, and de Meulenaere et Dewachter 1964-1970, Fascicule I, no. 24, 5, gives his copy of the remains of the half-destroyed cartouche on the rear wall of the chapel interior as that of Ptolemy IX, Soter II.

In 1970 this CEDAE study was improved and corrected due to the unfinished and unsatisfactory state of the earlier project of recording, and the results were published as the second part (Fascicule II) of the same work. The date of the monument is discussed in Fascicule II, 3, and the reader is there referred to the article by de Meulenaere in *Chronique d'Égypte* (see above). Dewachter, author of this second study, adds however that his reading of the signs in the cartouche was not exactly the same as de Meulenaere's (compare de Meulenaere's article fig. 18 and Dewachter's line copy pl. XXXIII, and photograph, pl. XV). Dewachter says 'Les conclusions de cet auteur [de Meulenaere] relatives au fait que les monuments datables avec sûreté, remontent à Ptolémée IX

¹ Weigall 1907.

² Gautier 1911, 328-330, (a) Tableaux de droite (sud). Five spaces are left here but only four when he gives it in Gautier 1916.

VII. A. 14 continued (2)

seront modifiées en raison de ce qui a été dit plus haut à propos d'Ergamènes'. This refers to the fact that while there is evidence for Ptolemy IX at Kalabsha, the dismantling of the temple prior to its removal also revealed the reuse in the foundations of blocks of Ergamenes, the Nubian contemporary of Ptolemy V. Dewachter concluded that the Ptolemaic Chapel predated the larger temple structure and that, while other Ptolemaic monuments were demolished, the Chapel was specifically retained within its precinct. This probably accounted for the pylon having been built at an angle to the general axis of the temple.

Lepsius' drawing³ of the cartouche, see (d) below, is said⁴ to be of Ptolemy X (now presumably, due to changes in identification, the king known as Ptolemy IX). Lepsius also gives the cartouche, (e) below, from a block he has read in the ruins of the Great Temple (Lepsius 1849, IV, 42, f - Text, V, 44).

Gauthier's traces of a prenomen cartouche⁵, see (f) below, on the north wall of the chapel, agree (perhaps allowing for different amounts of illegible space) with his (c). He added in Gauthier 1916, that he did not find it possible to see the signs on the north wall that Lepsius had read there.

At Kalabsha, Ricci's hieroglyphs often show considerable omissions and errors compared with Gauthier's versions and here they are far from explicit. However he does show the (incomplete) prenomen three times on his drawing; once inside the scene and twice outside (one of these being enlarged). In all three the prenomen is given similarly as (g) below. Unfortunately the signs on the cartouche could perhaps be interpreted to support either Lepsius' or Gauthier's reading.

³ Lepsius 1849, IV, 42, d.


⁴ Lepsius 1849, Text, V, 44, top.

⁵ Gautier 1916, Tome 20, 356, XXXV, with footnote 2.

Beit el Wali VII. B. 16

Behind the figure of the king, col. 1 begins:



B  every faintly

Ricke et al. 1967 (pl.11)



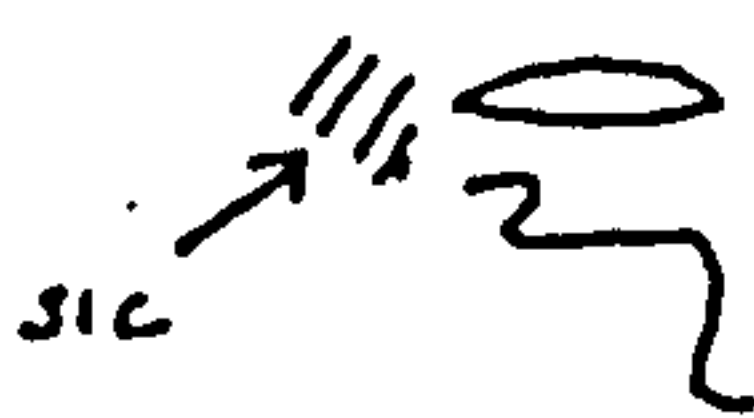
Otherwise B and R are similar.

Beit el Wali VII. B. 17

Ramesses II storms the fortress. Ricke et al. 1967, pl. 12, pl. 13.

In front of Ramesses II, at the end of col. 2 (pl.12):

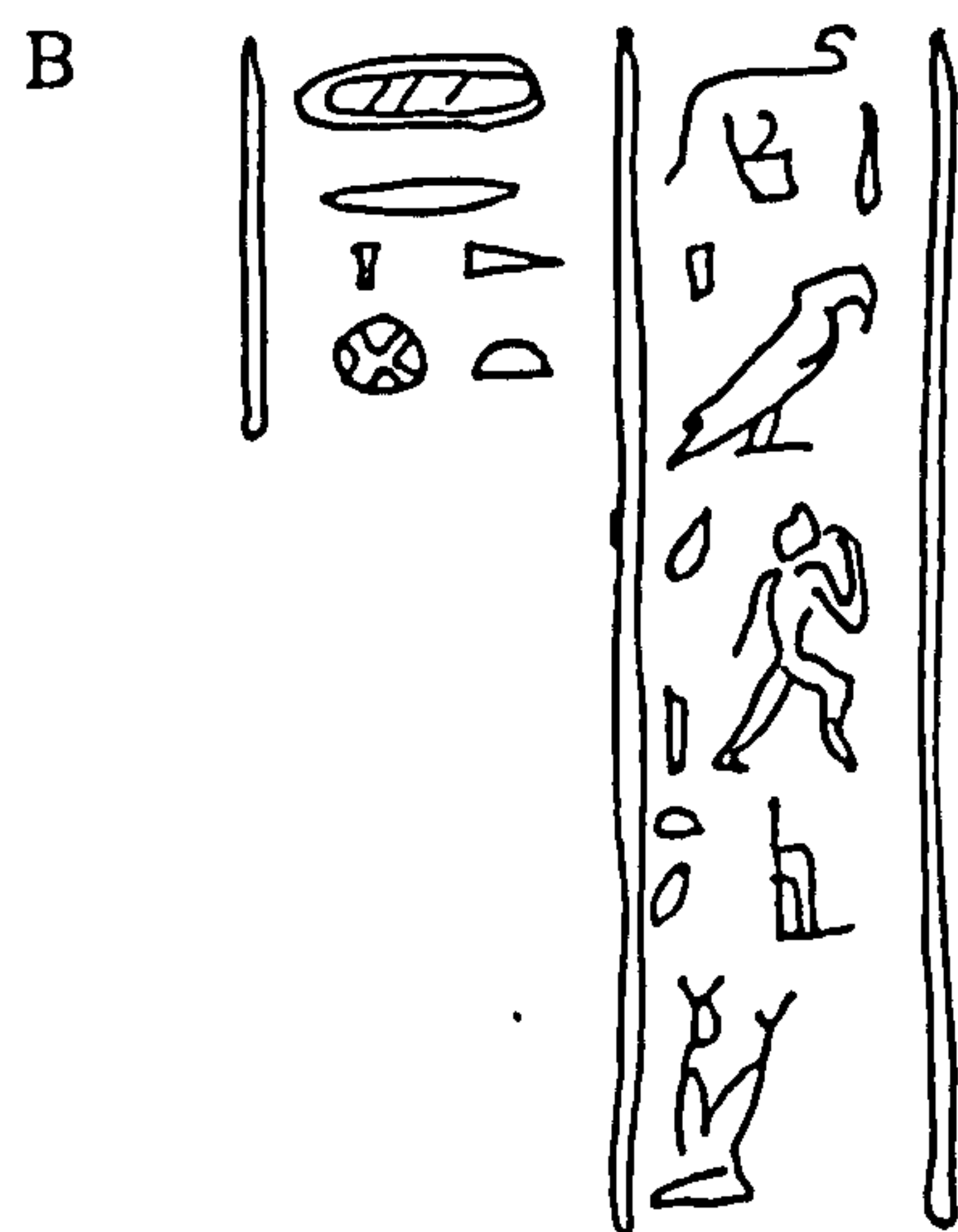


B 

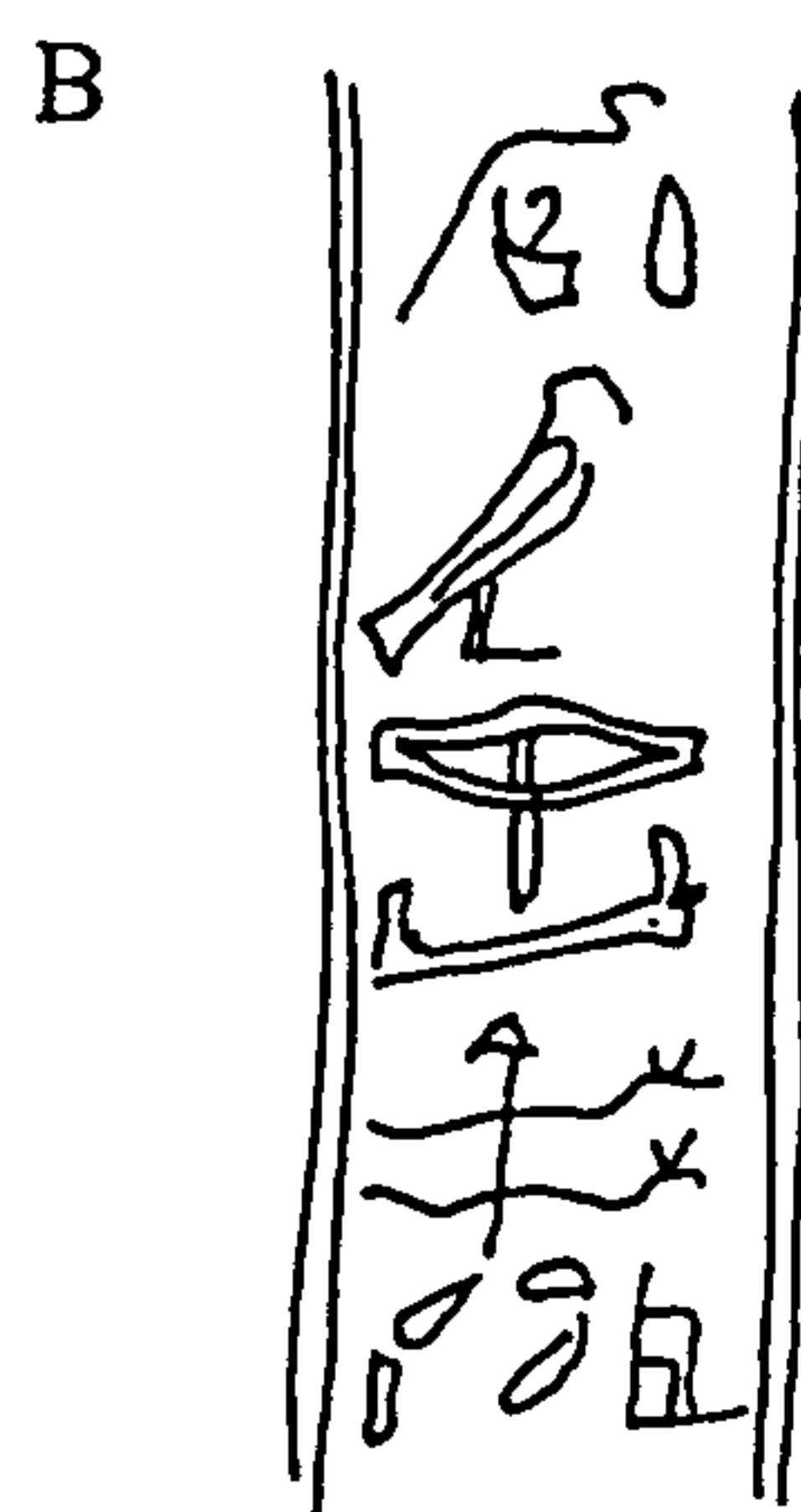
R 

Dakka VIII. C. 1

Middle upper centre: →



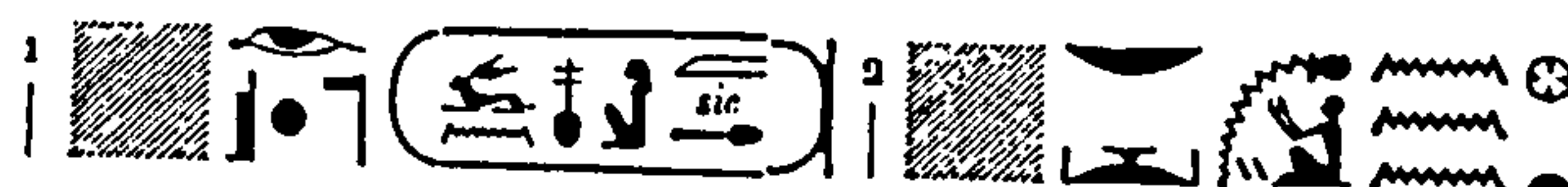
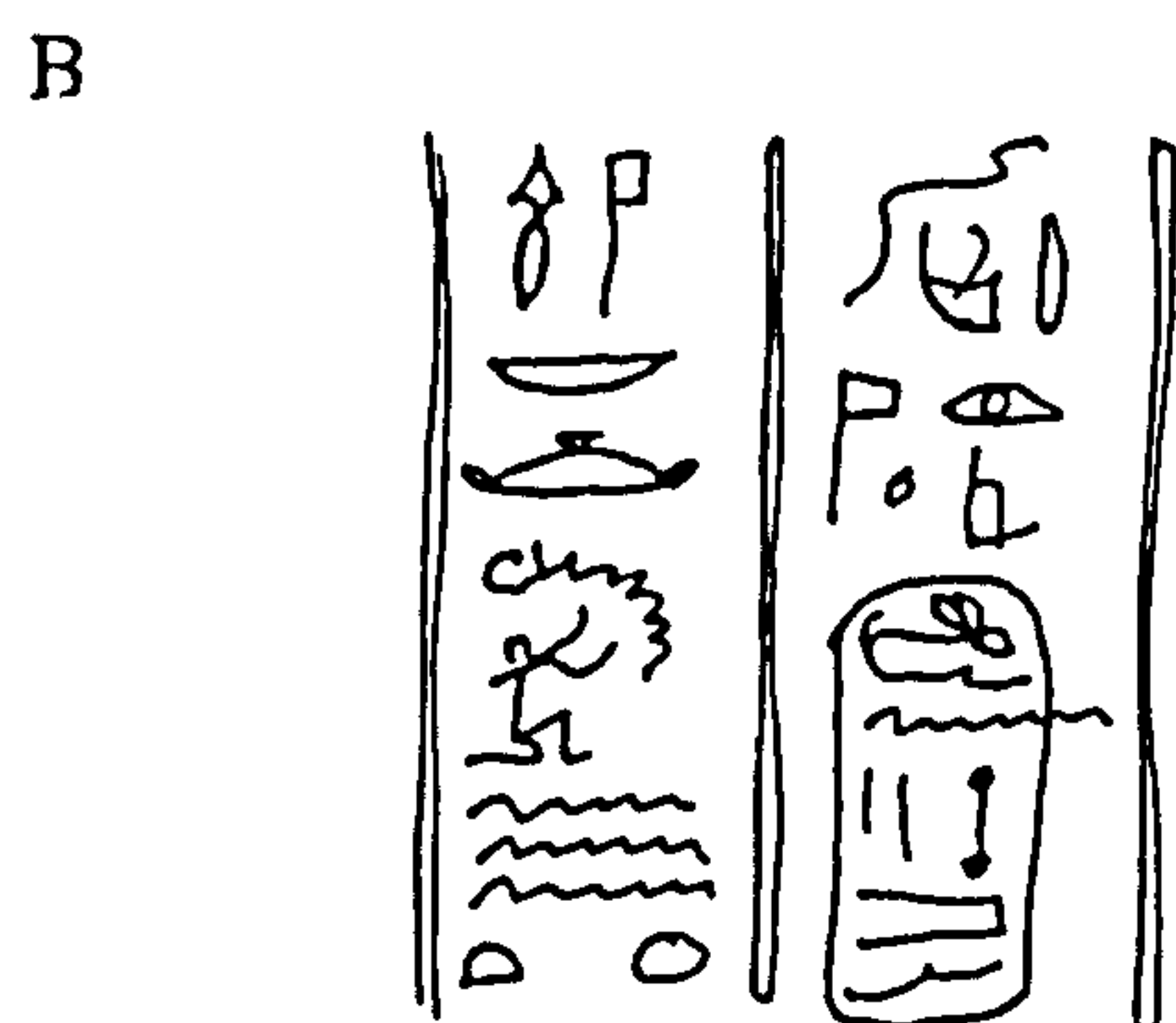
Middle upper right: →



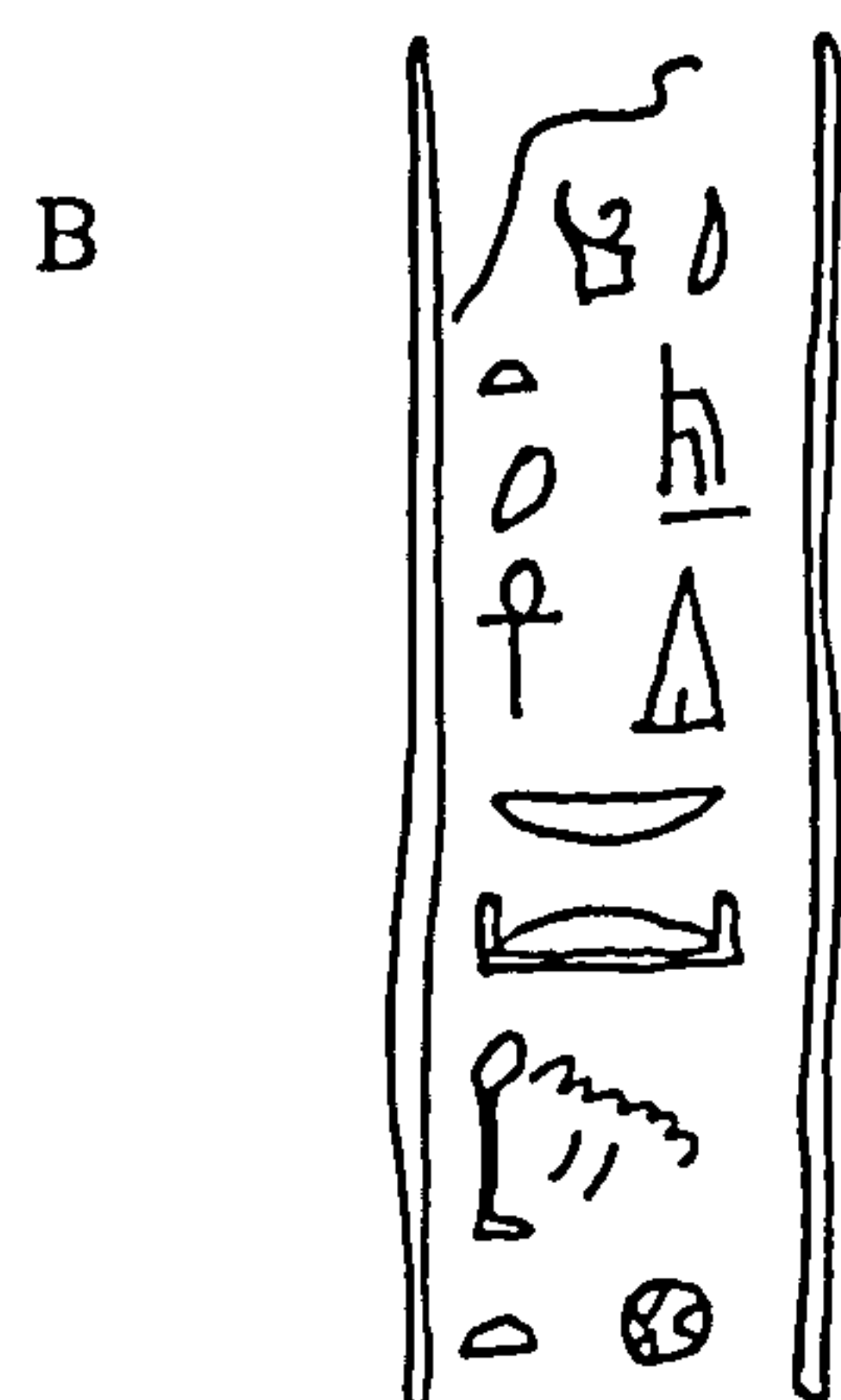
Middle lower. Osiris:



Roeder 1930, 143, cols. 1 and 2.



Middle lower, Isis.



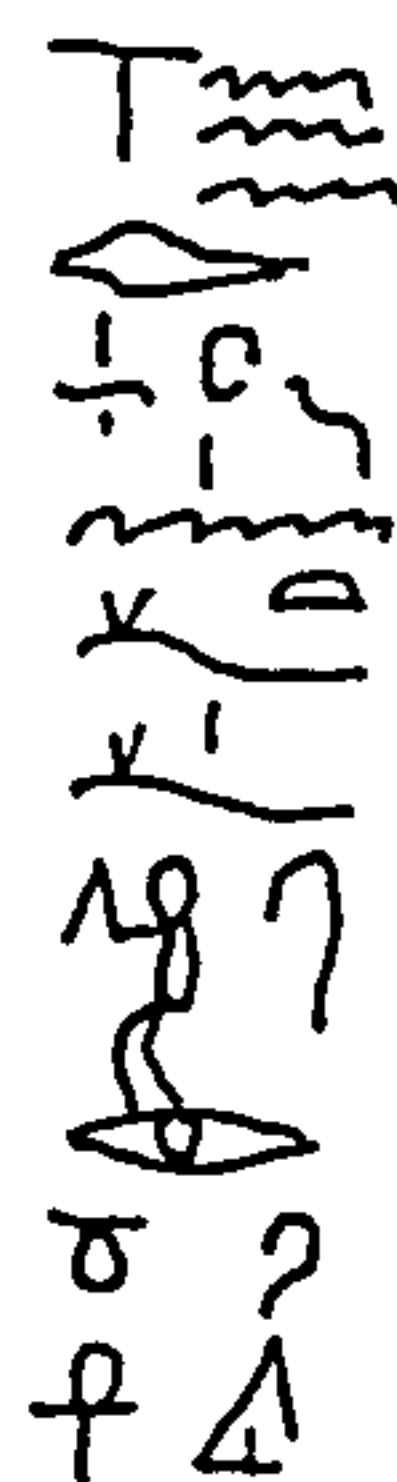
Dakka VIII. C. 5

Roeder 1930, I, 142-5; II, pls. 57, 58b.

Middle register:

Right scene: Roeder 1930, I, 144, §325

(Behind the figure of the king the standard text and above and in front of him two cartouches of 'Pharaoh'.) In front of the figure of the king: ←



In front of the figure of Khnum Re: →

(Text given in Roeder 1930, I, 144, §325. The Bankes version shows inaccuracies and omissions when compared to this.)

Above and in front of the figure of Hathor: →

col. 1



col. 2

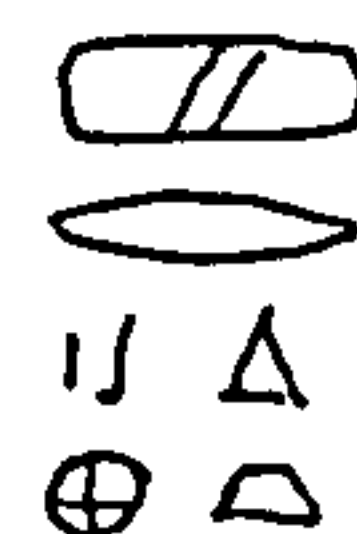


Above and in front of the figure of Harsiese:

col. 1



col. 2



VIII. C. 5 continued (2)

Behind Harsiese:



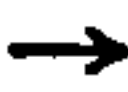
Middle register, left scene:

Behind the figure of the king, §326:

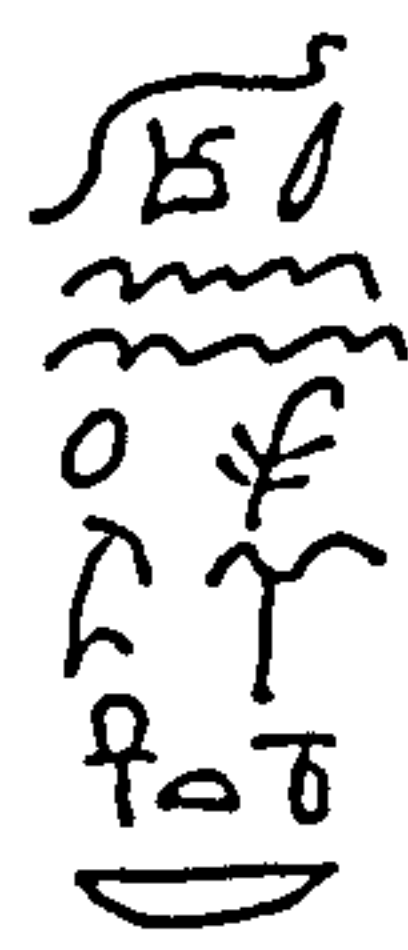


VIII. C. 5 continued (4)

Above and in front of the figure of Khons:



col. 1



col. 2



Lower register:

Right scene:

Above the cartouches of the king, Roeder 1930, I, 142, §319:

col. 1

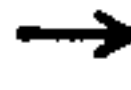


col. 2

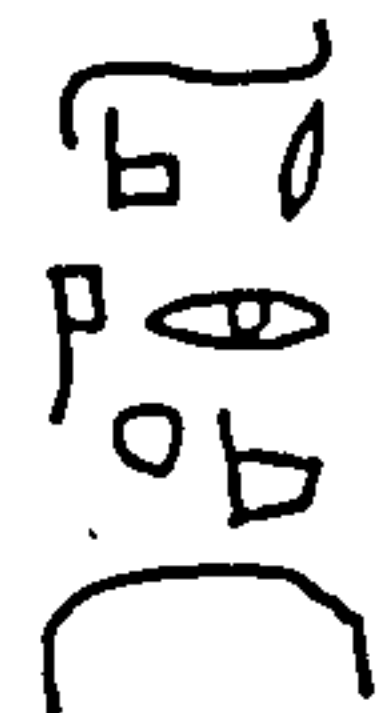


(The offerings before the king, Roeder 1930, I, 142, §320 are clearly drawn in the Bankes version.)

In front of and above the figure of Osiris, I, 143, §321:



B
col. 1



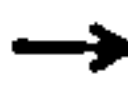
col. 2



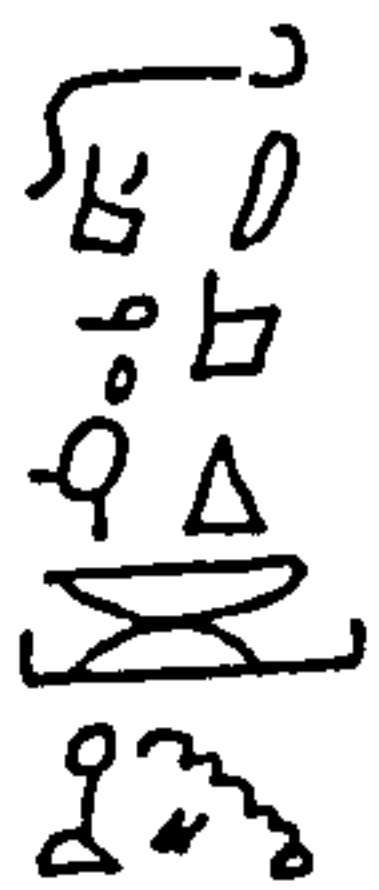
R



In front of and above the figure of Isis:

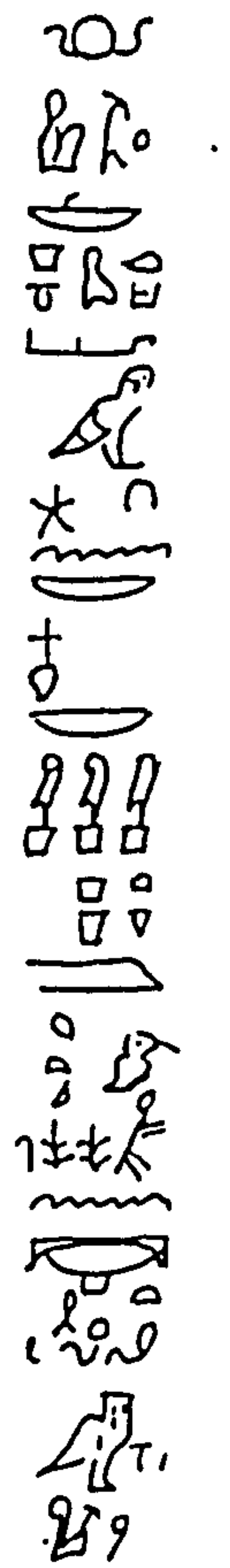


Roeder 1930, I, 143, §322:



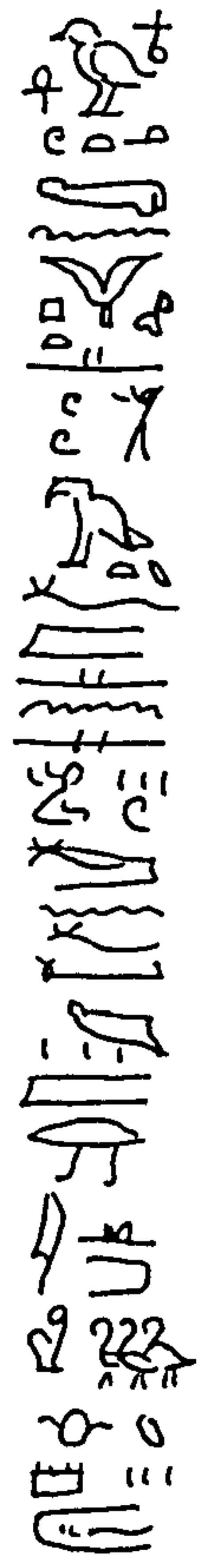
VIII. C. 5 continued (5)

Behind the figure of Isis:



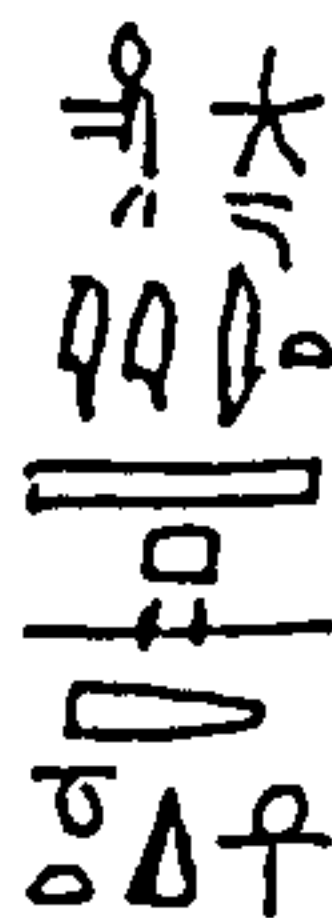
Middle scene, Roeder 1930, §323:
(Behind the king's back, the standard
inscription, and above him the cartouches
for 'Pharaoh'.)

Behind the figure of the king:



VIII. C. 5 continued (6)

In front of the figure of the king:



Above and in front of the figure of Horus:



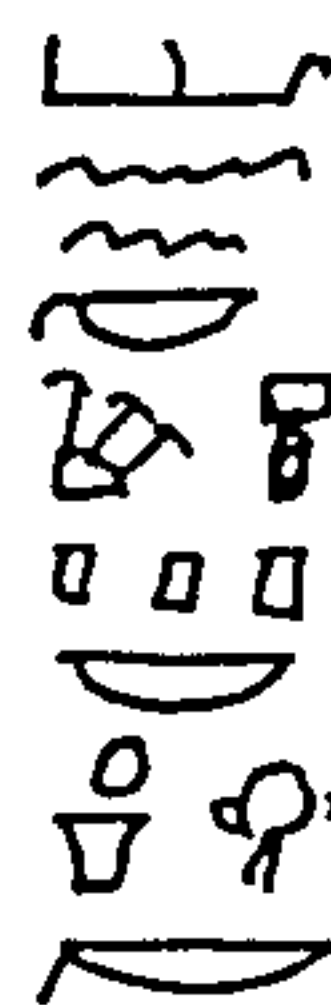
In front of the figure of Horus:



Above and in front of the figure of Hathor:

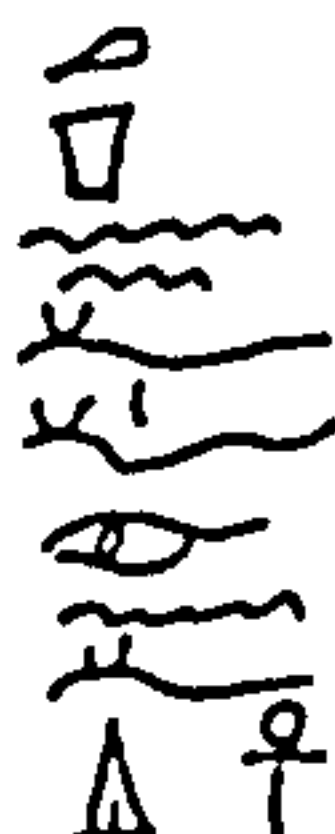


In front of the figure of Hathor:



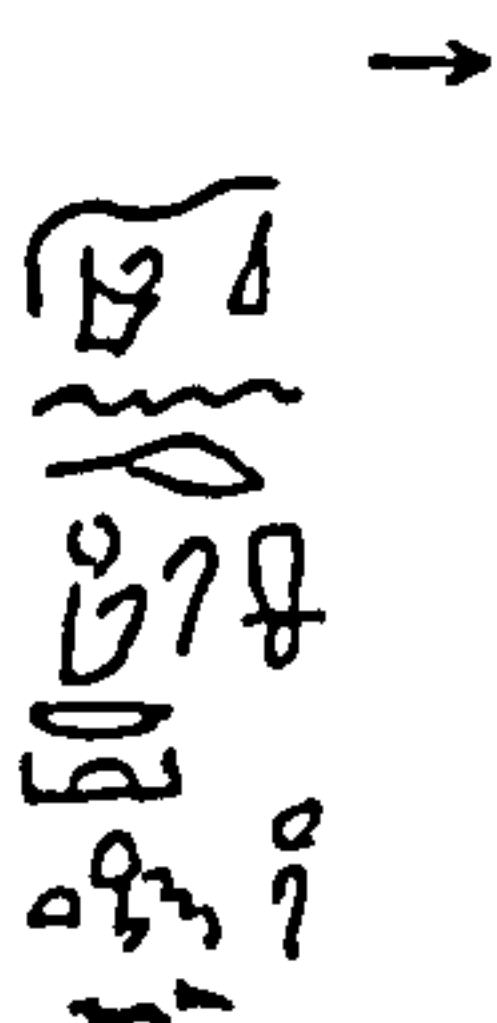
VIII. C. 5 continued (8)

In front of the king:



Behind the figure of Tefnut:

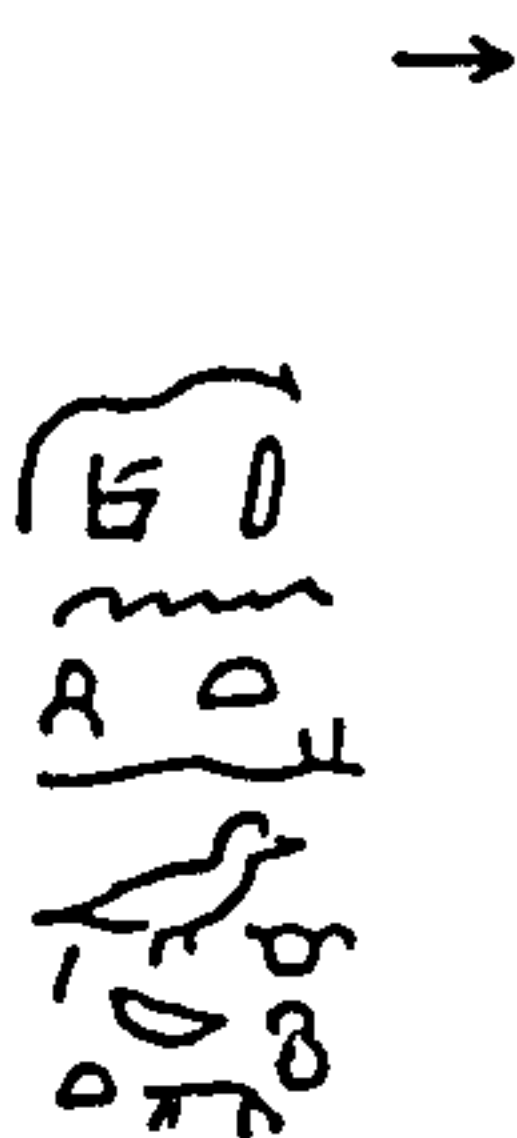
Above and in front of the figure of Arsenuphis:



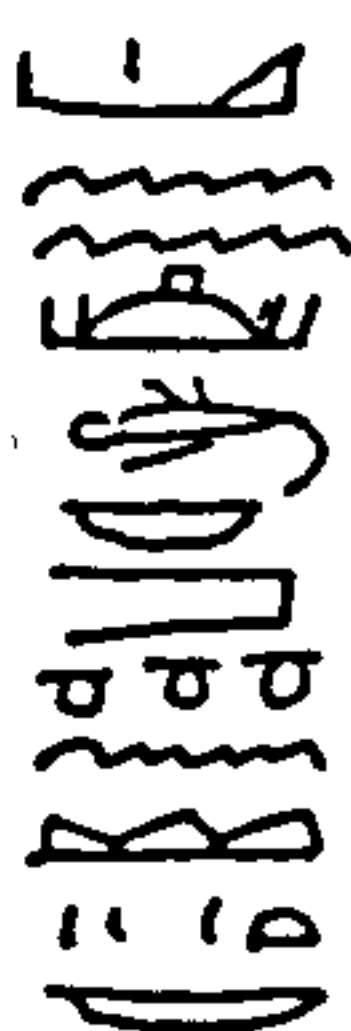
In front of the figure of Arsenuphis:



Above and in front of the figure of Tefnut:



In front of the figure of Tefnut:



Dakka VIII. C. 8

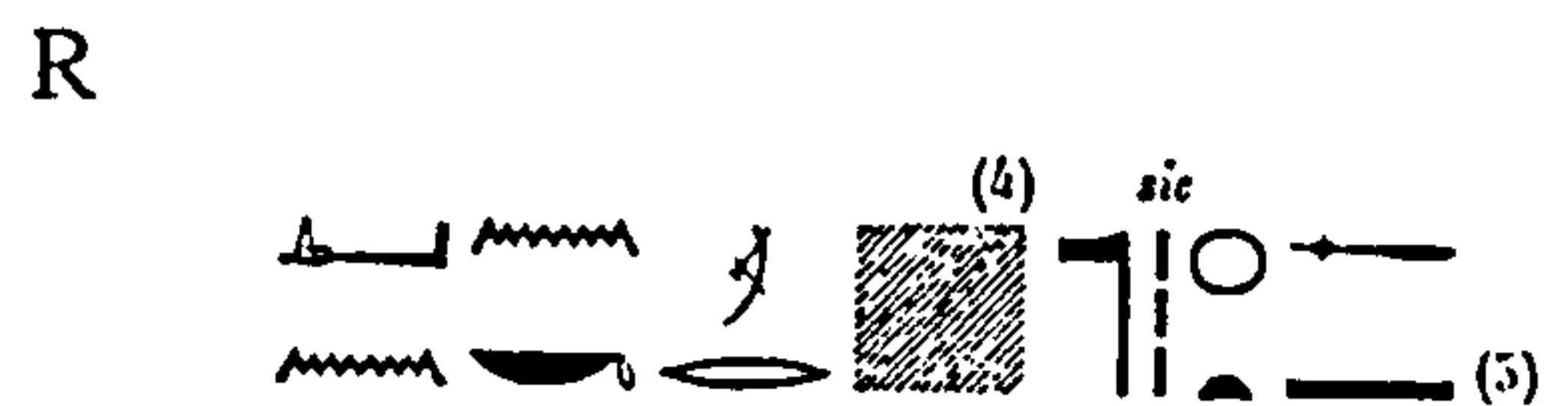
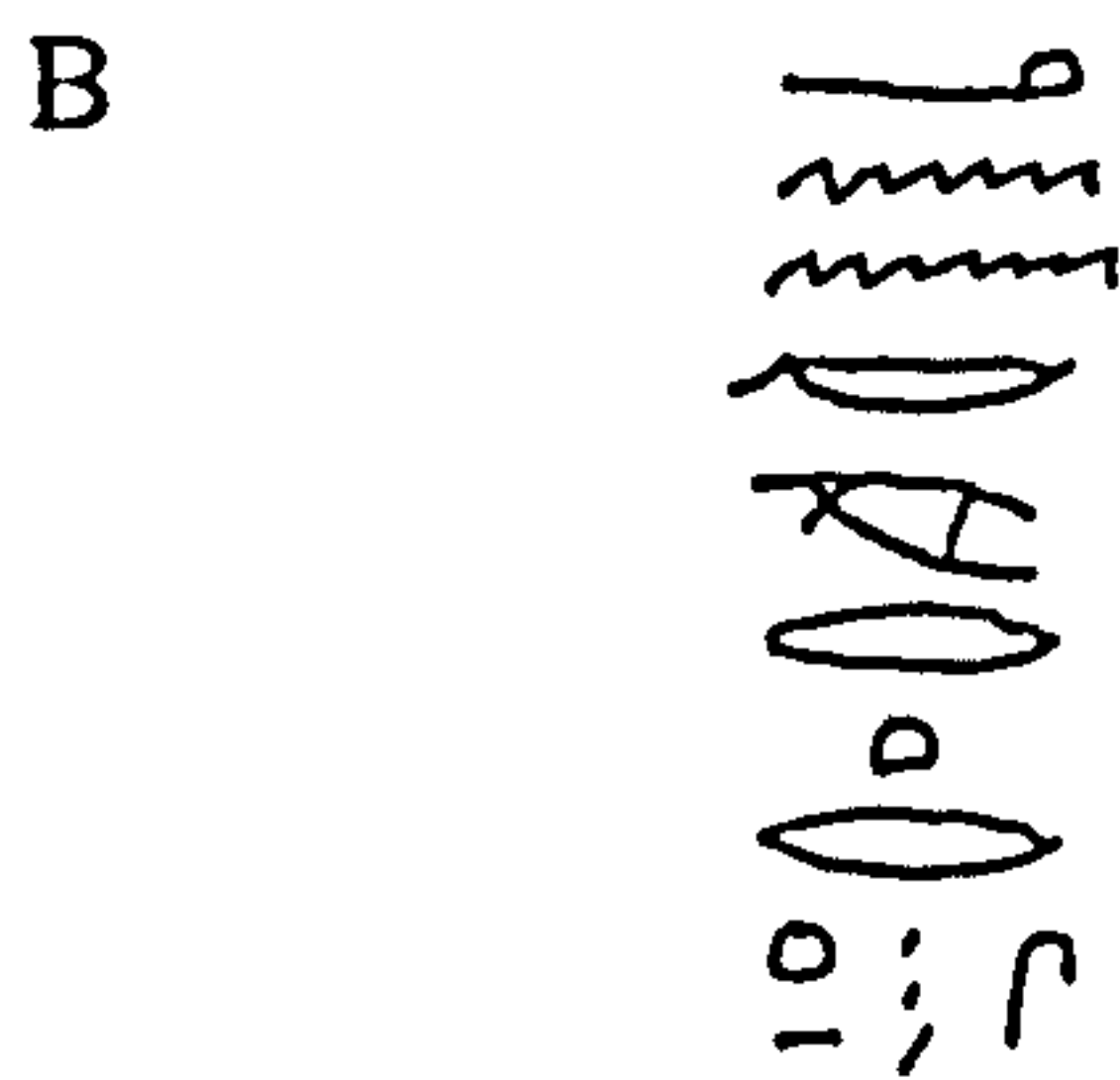
Roeder 1930, I, 218-35

The text on the drawing is tiny, rather cramped, and difficult to read, especially as some of the detail is lost because of the scale. Lower register: ← There are one or two minor errors in the text over Shu and Mut (sections of columns are repeated), but overall a remarkably accurate record. The text over Khons, absent in B, is present in R.

Top register, over the figure of Nehem'awat, right scene:

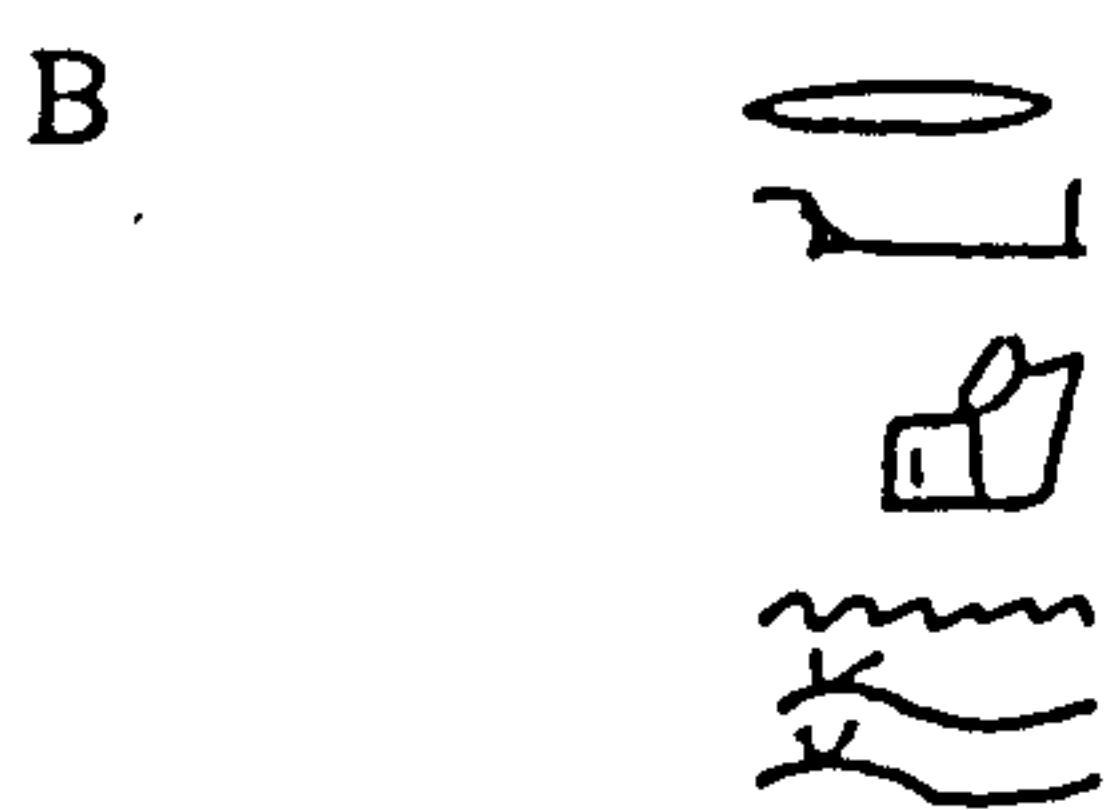
Roeder 1930, I, 230, §514: →

(B here agrees with Lepsius' version as given by R (Lepsius 1849, Text V, 68.)



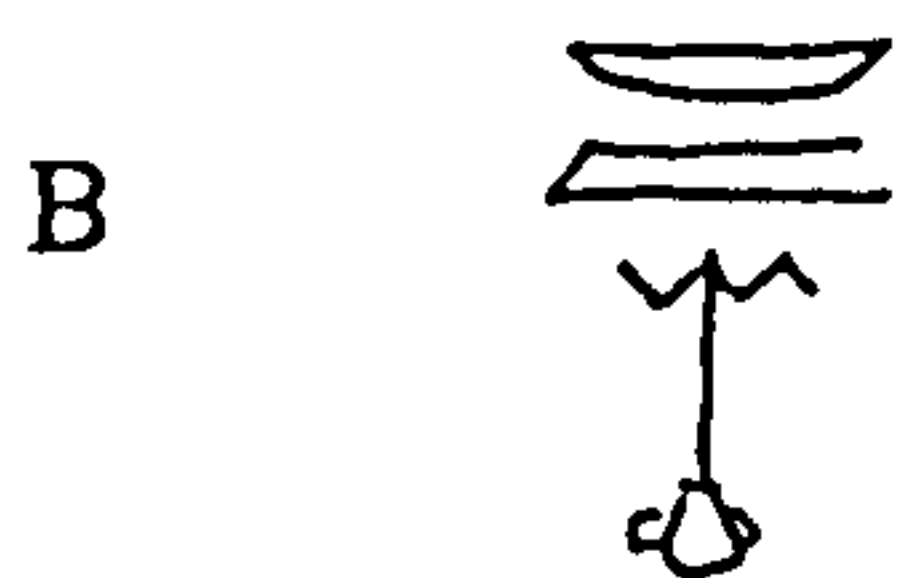
Top register, in front of the king, middle scene:

Roeder 1930, 231, §516: ←

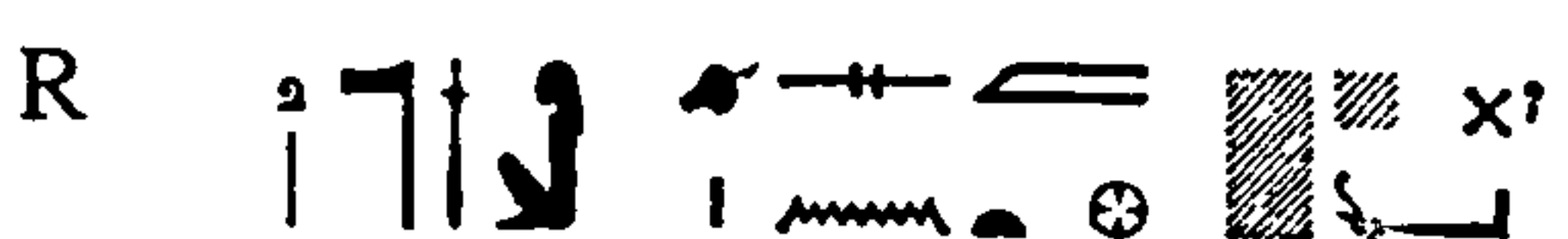
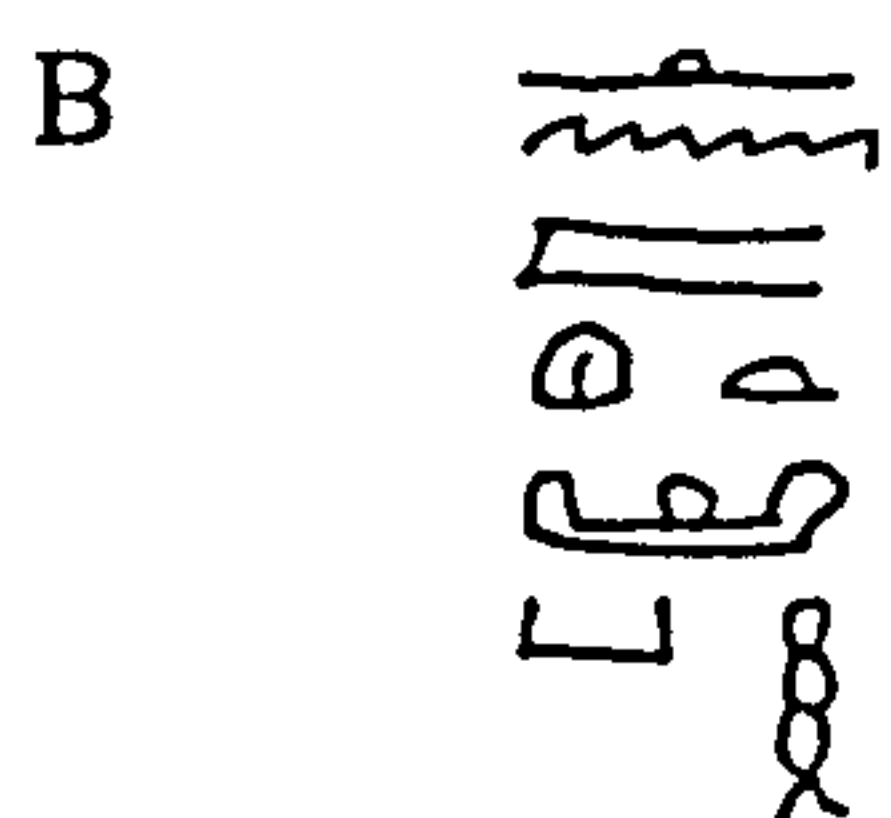


Above Khnum Re:

Roeder 1930, 232, §517: →



Col. 2:

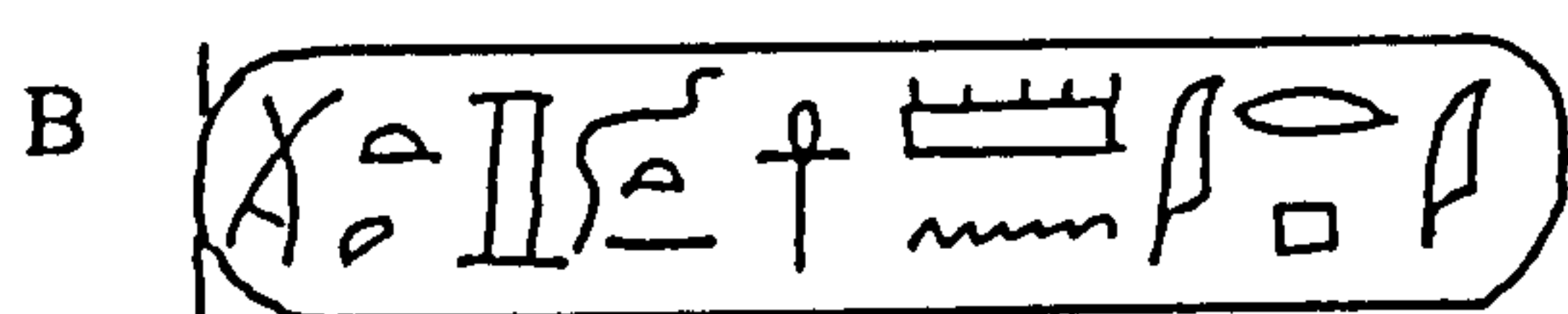


Dakka VIII. C. 13

The drawing agrees with Lepsius 1849, Text, V, 17c, as given by Roeder 1930, I, 183, §420 and II, pl. 77, except for the following:

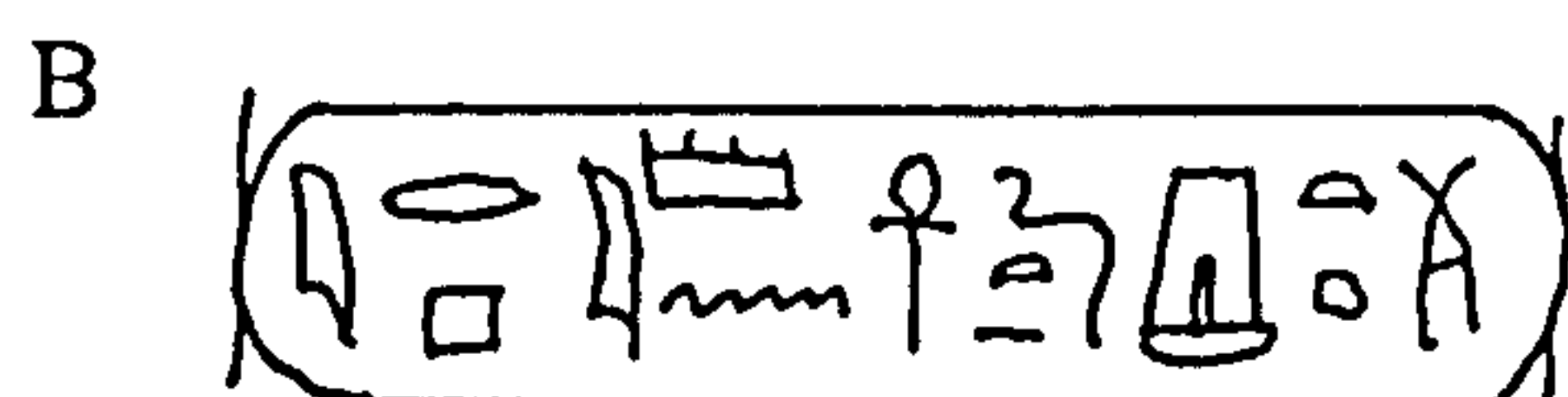
Left, lower line:

The cartouche of Ergamenes:



Right, lower line:

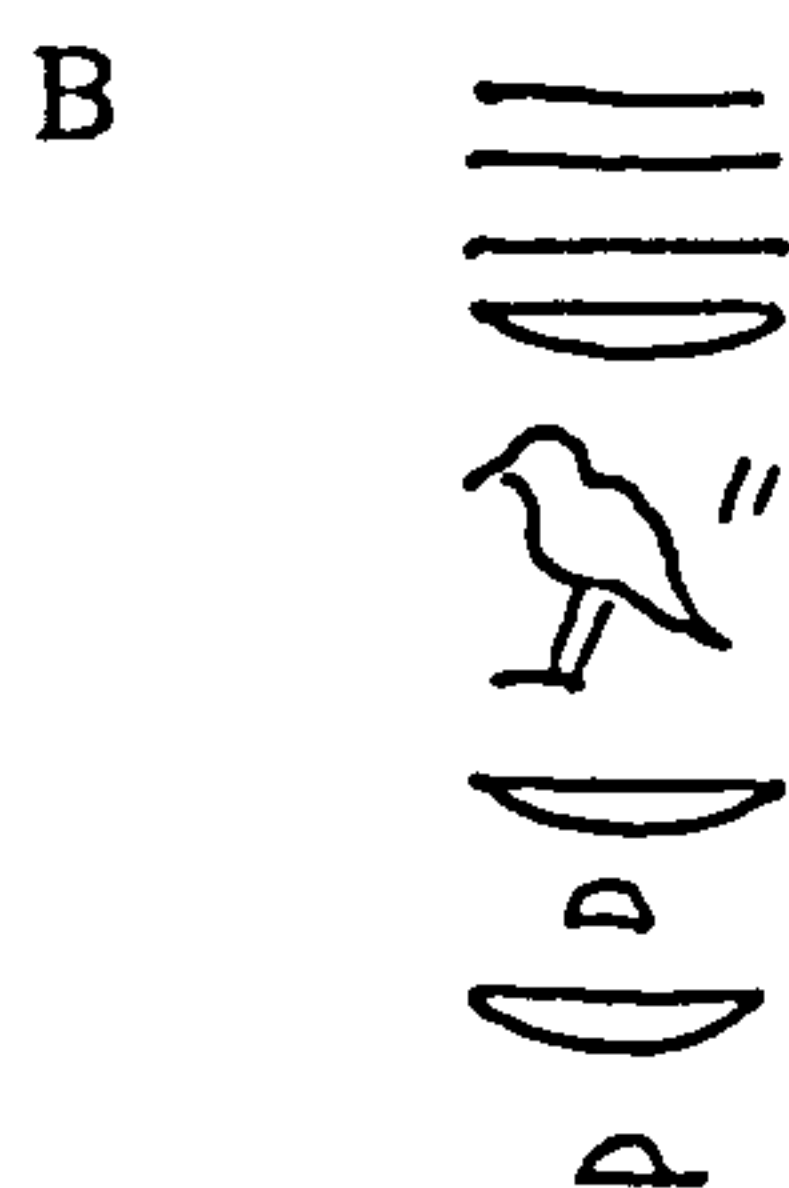
The cartouche of Ergamenes (slightly cramped but very clear):



Wadi es Sebua IX. A. 5

Gauthier 1912, 60.

Figure of Amun Re. Line 16:

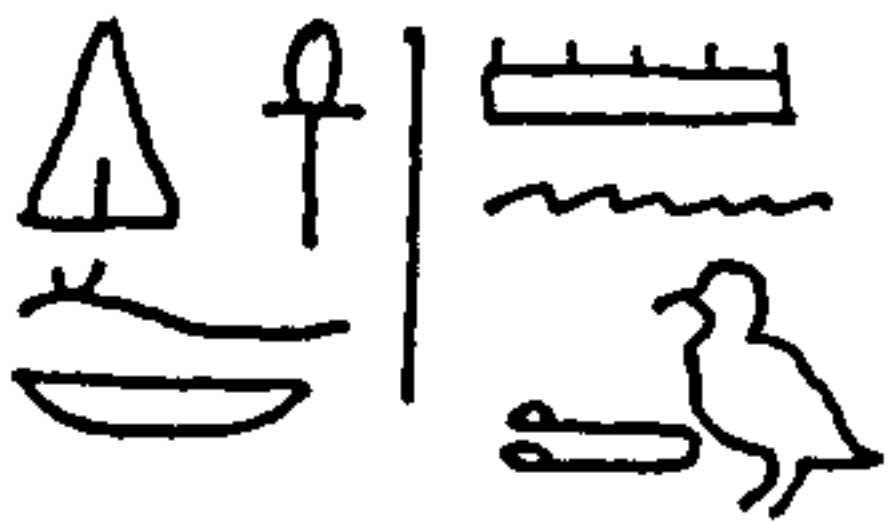


Amada IX. B. 1

Barguet et al. 1967, B 7
Above the king, the cartouche:



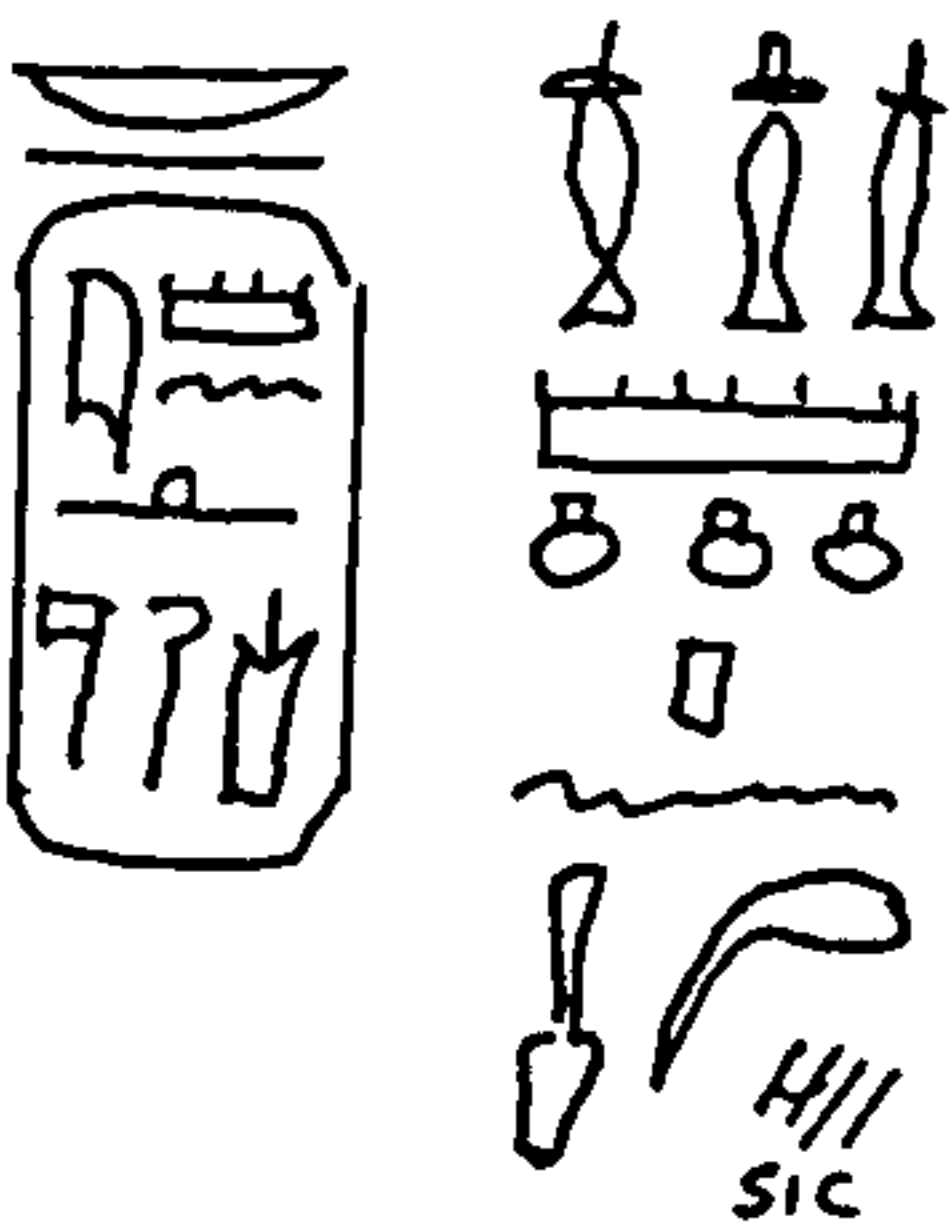
Above Montu:



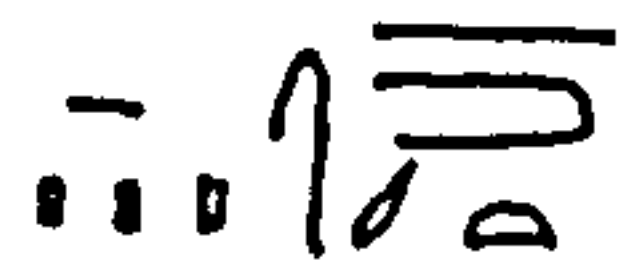
Before Montu:



Above Re Harakhti:



Main Inscription of Merneptah:
(end of upper line)
Aly et al. 1967, B 8



Pillar I, side facing aisle (Hypostyle entrance hall)
Text below the falcon
Barguet et al. 1967, C 11

Above the king, col. 2:



Above Anukis, col. 2:





CEDAE

AMADA Cahier III

B 7

3

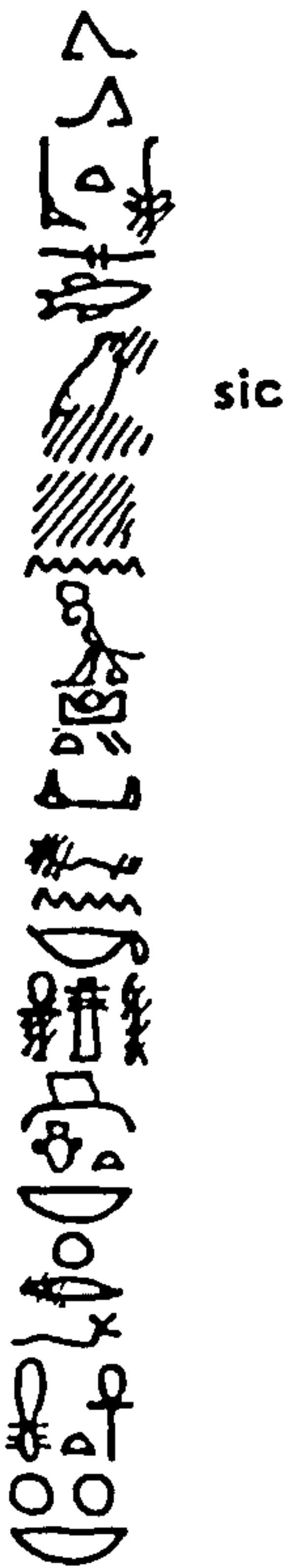
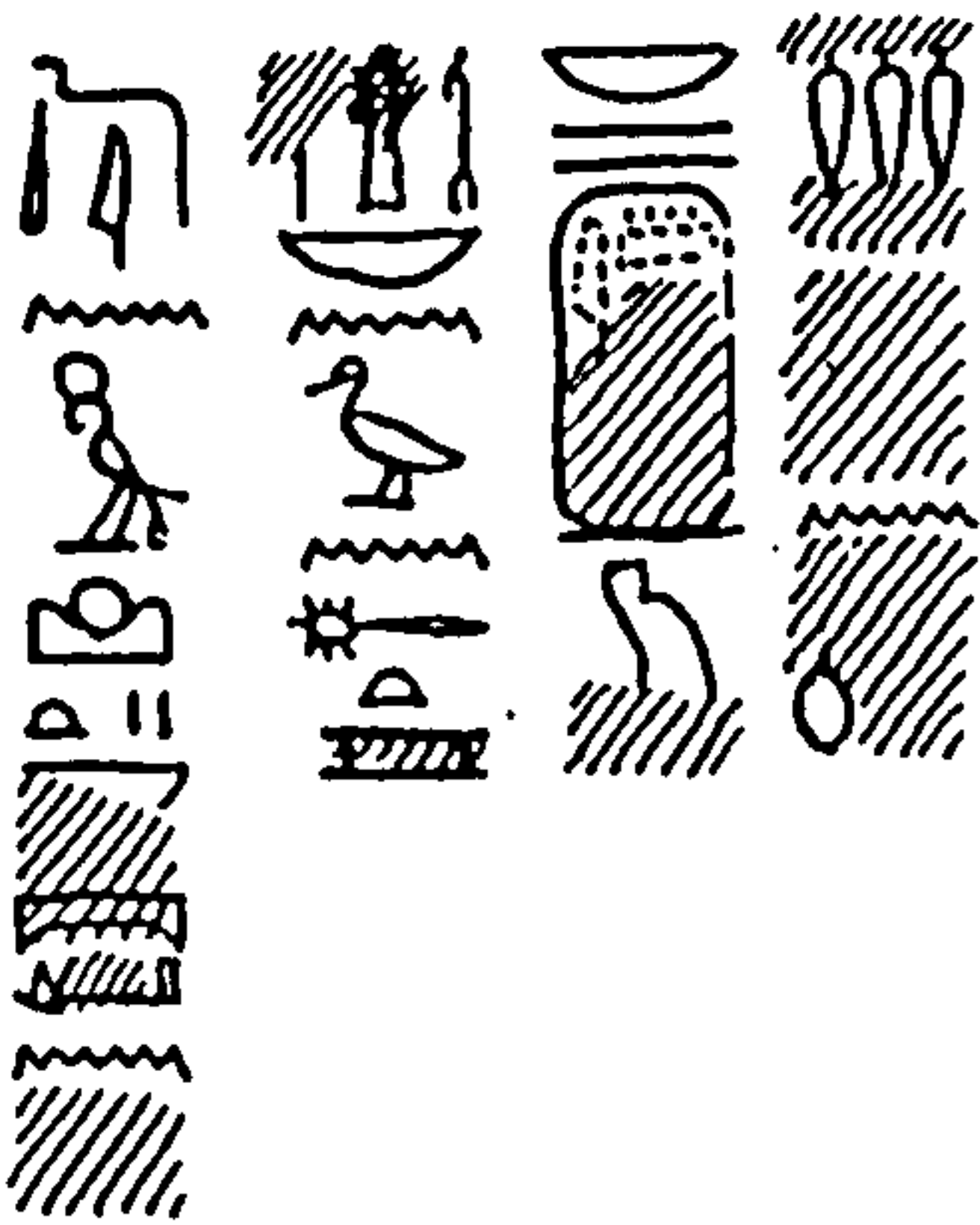
B 7 - Cl. 8014 à 8017

En avant de Montou

Au-dessus du roi

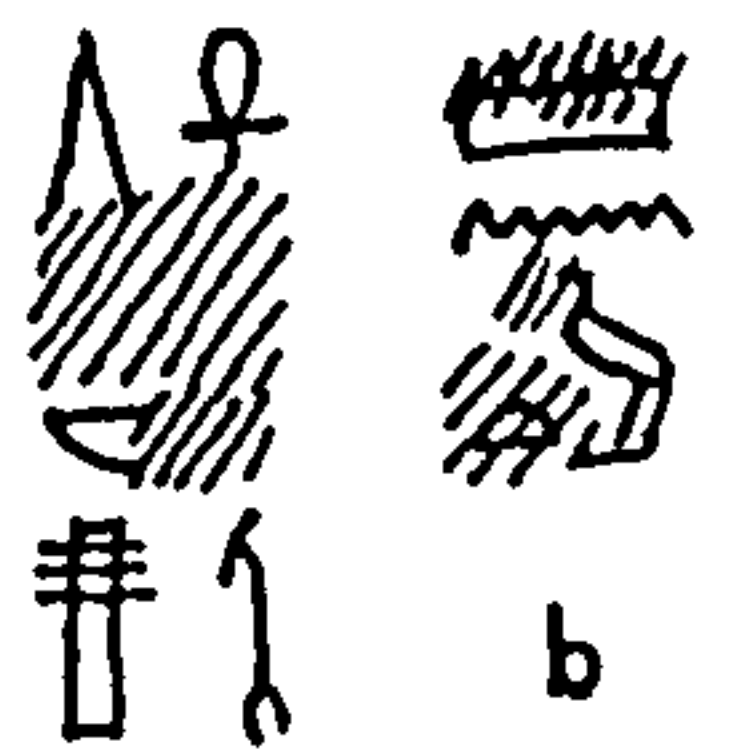


Au-dessus de Rê-Horakhty

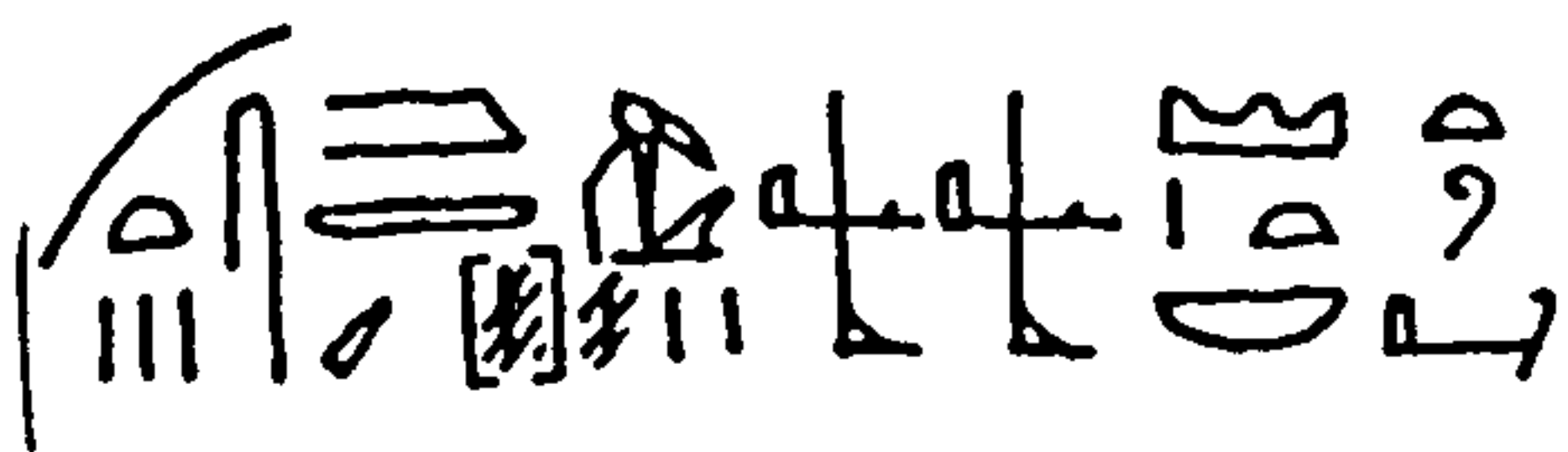


sic

Au-dessus de Montou

b : un ♀ a été ajouté
postérieurement*Amada, Inscription of Meneptah, 1.*

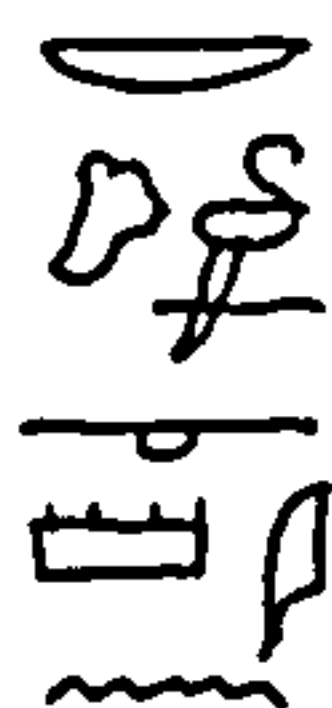
C 11 - Cl. 7706

Sous le faucon, au-dessus
du roi et d'Anouket

Amada IX. B. 5

Barguet et al. 1967, L 2

Before the king:



Barguet et al. 1967, L 6

Above Re Harakhti, col. 1:



Barguet et al. 1967, L 7

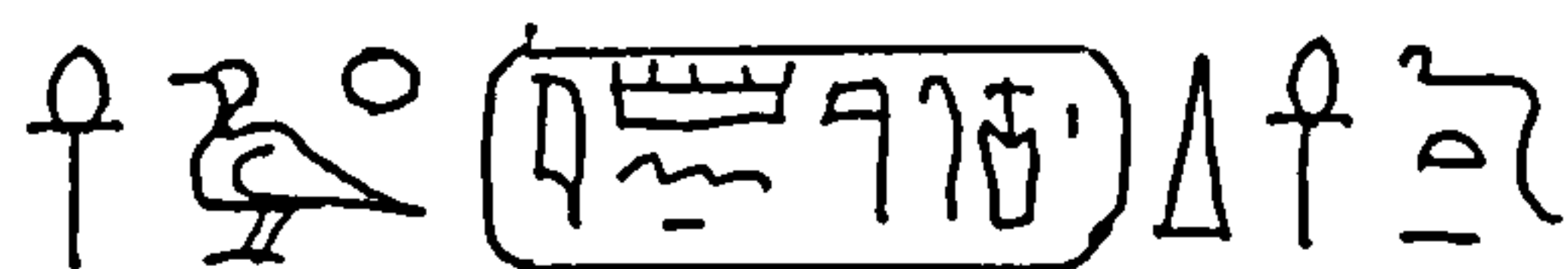
Before the king:



Amada .IX. B. 17

Barguet et al. 1967, 02

Lintel, line 3:



AMADA

Cahier III

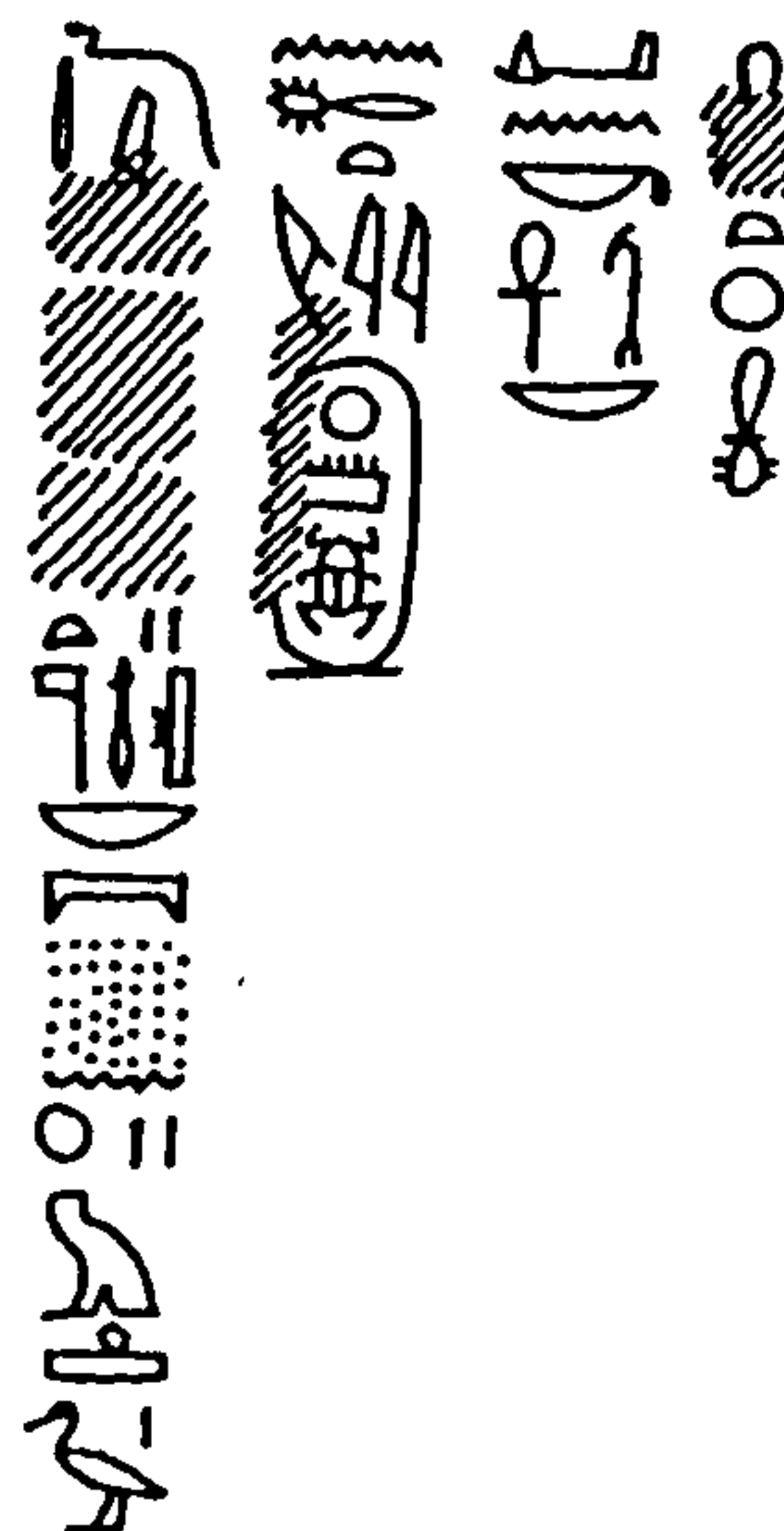
L 2

Devant le roi



L 6

Au-dessus de Rê-Horakhty



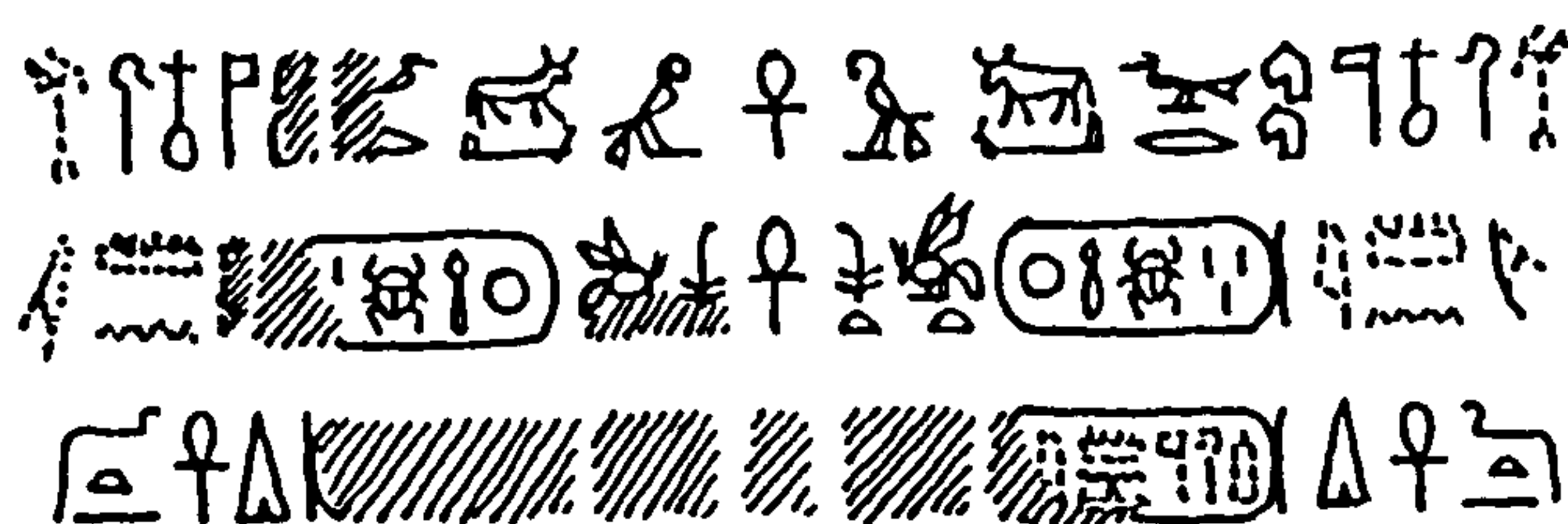
L 7

Devant le roi



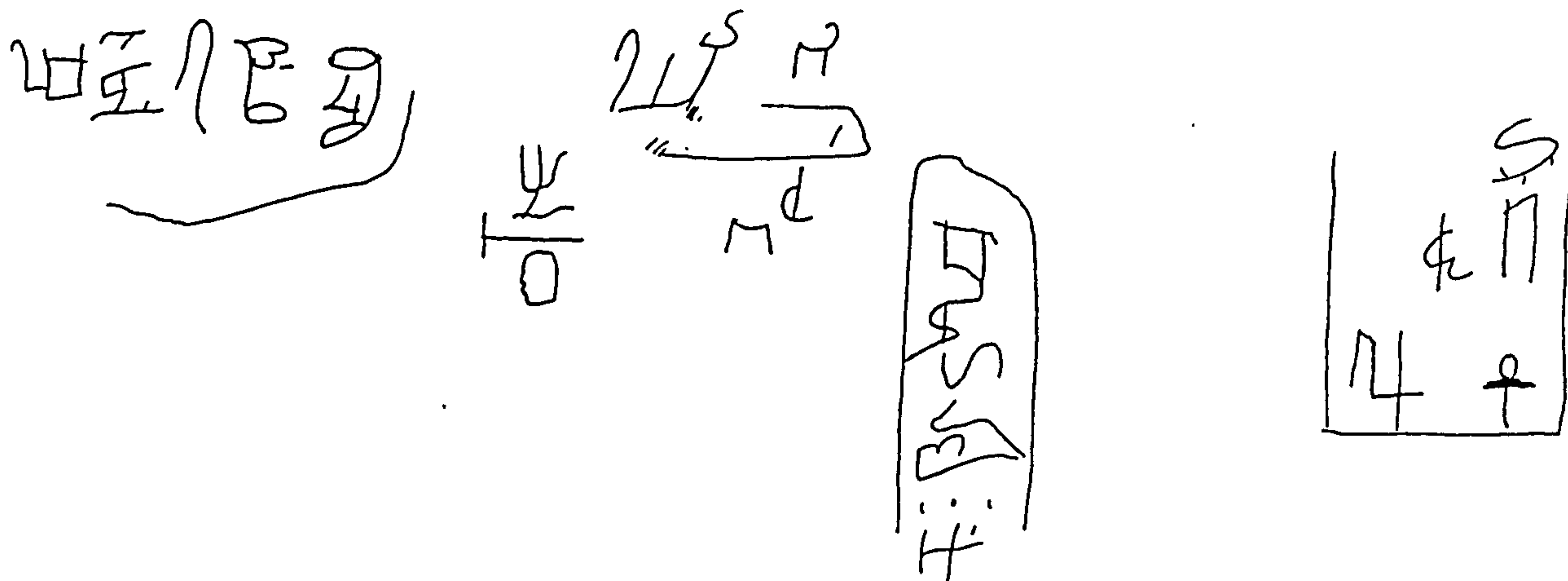
O 2 - Cl. 7730

De part et d'autre du disque solaire ailé



Quban X. B. 1

'Characters inscribed on a rock near Coban':



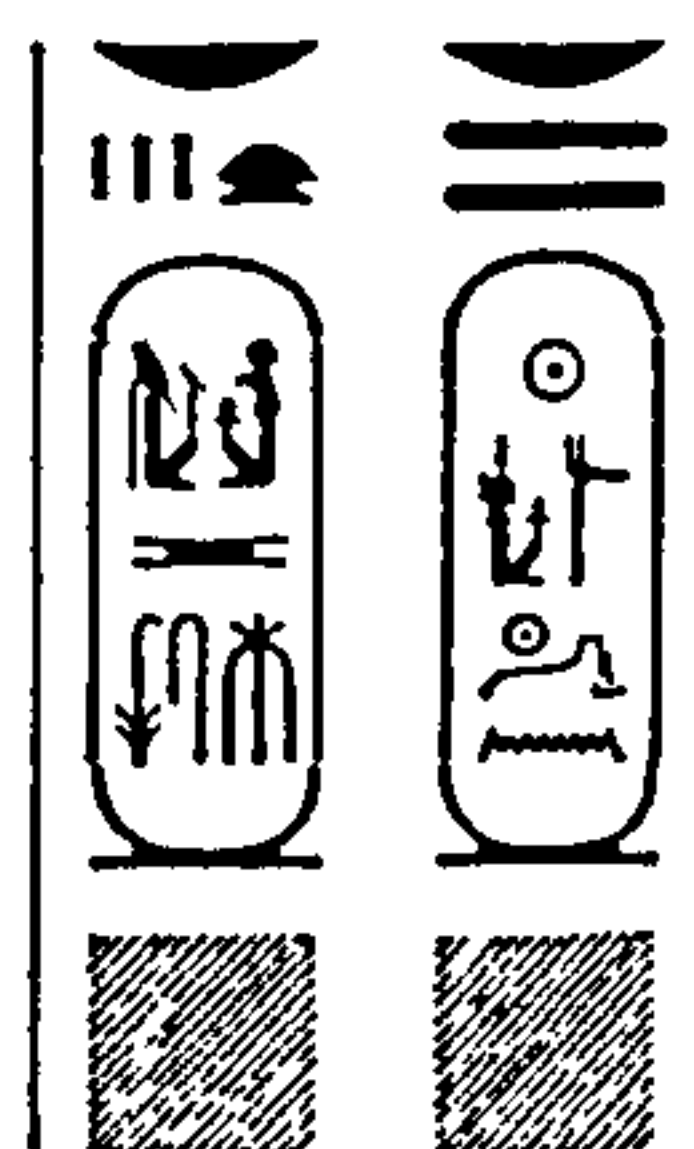
Derr X. D. 1

First Pillared Hall, the north wall:

Upper register, under both the large cartouches:

B

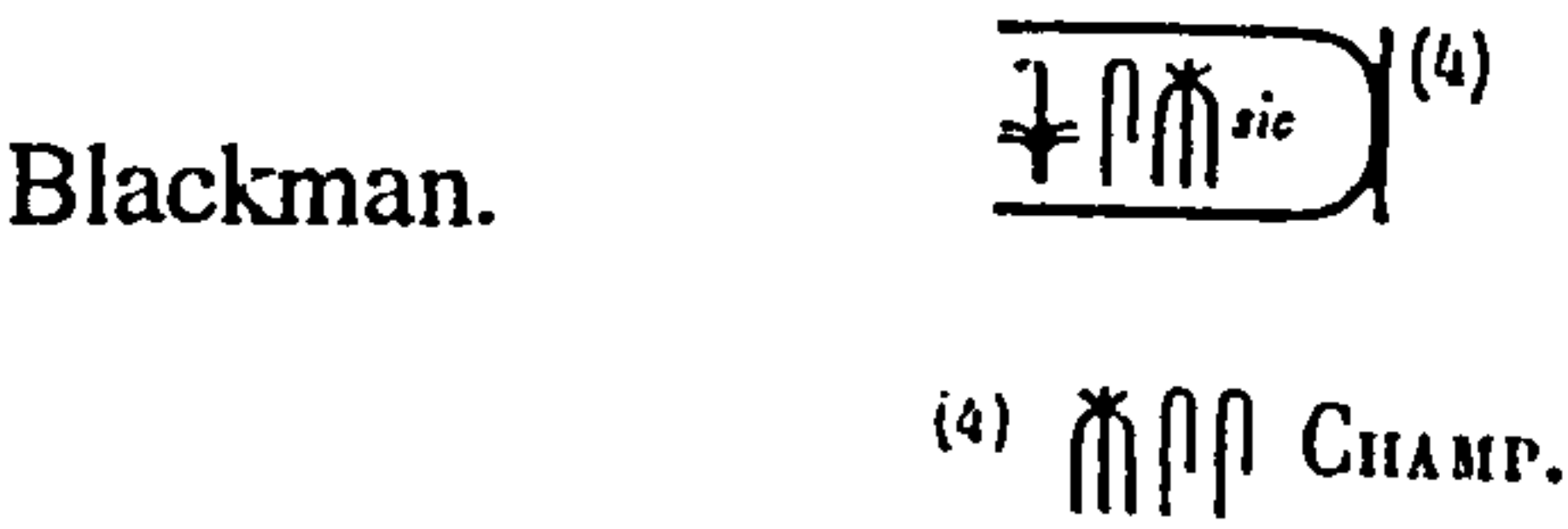
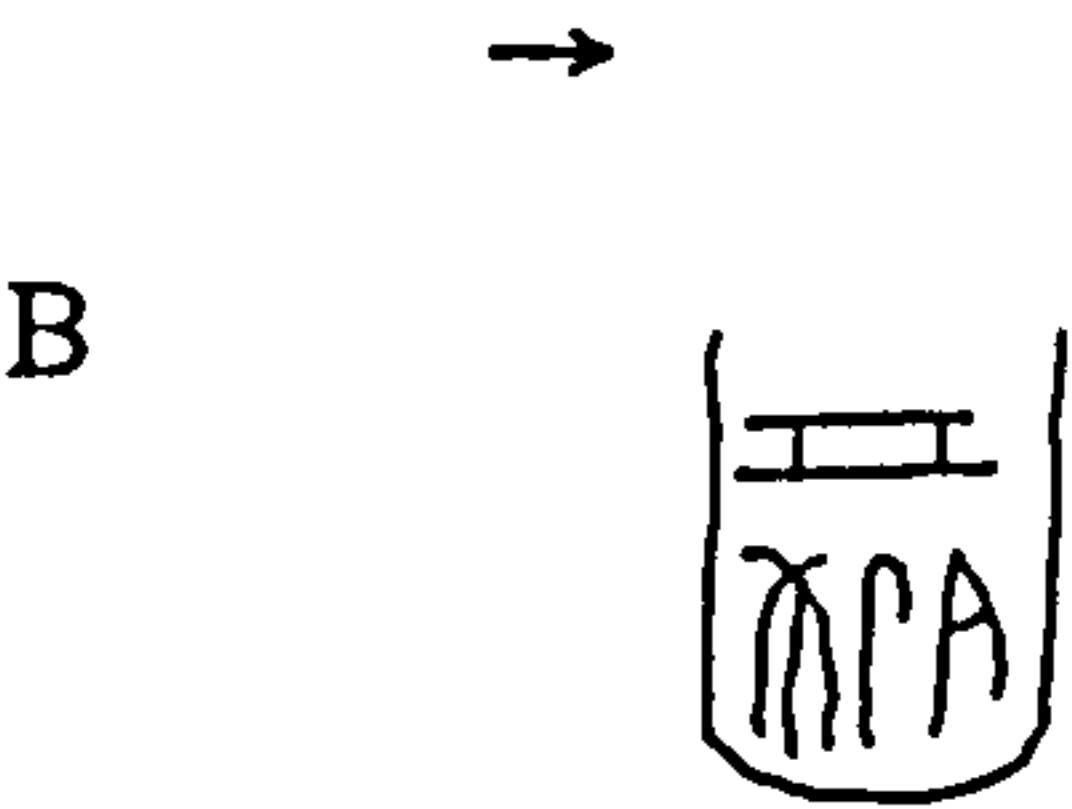
Blackman 1913, 6



Derr X. D. 2

Blackman 1913, 43, c.

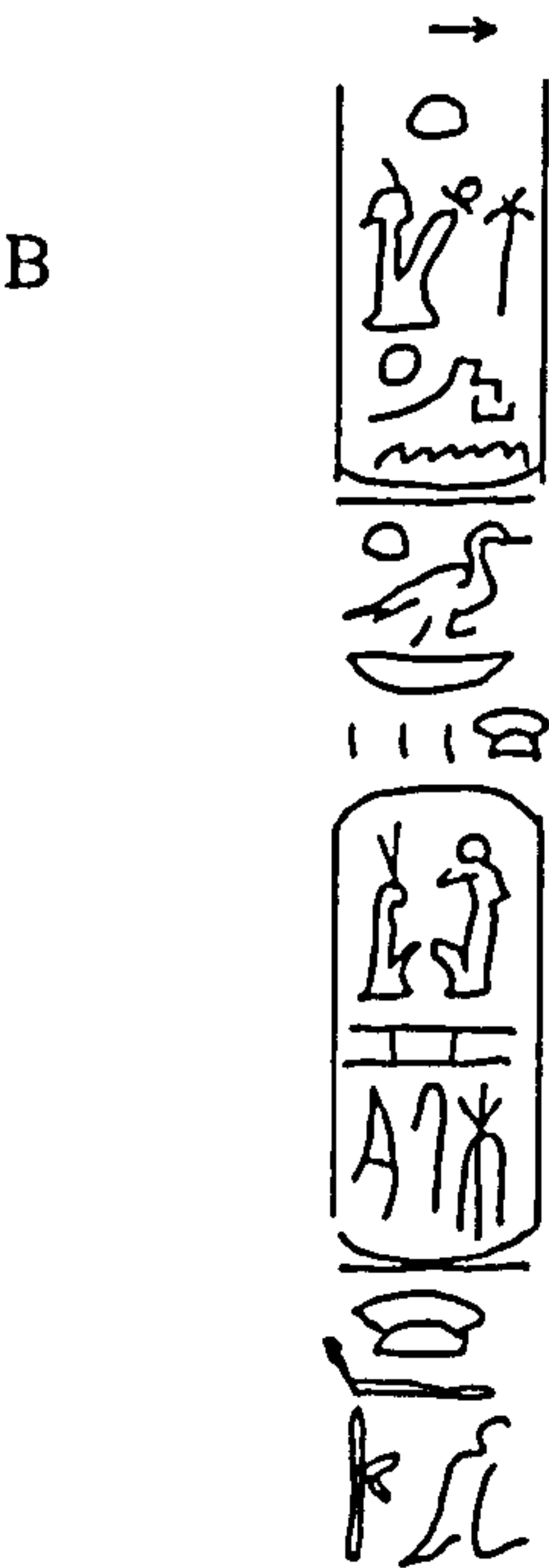
In front of Ramesses II as high priest:



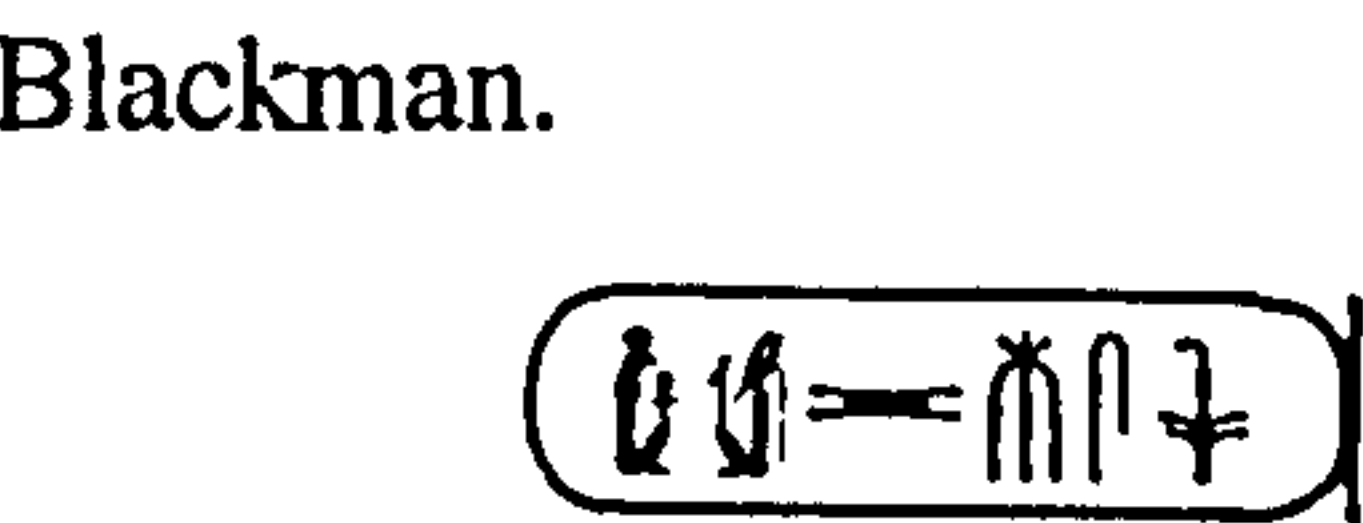
(All the details of the relief in this scene are shown clearly in the drawing and are as described by Blackman 1913, who says that it was 'almost impossible to determine the details'.)

Middle scene:

Behind the figure of Ramesses II. Blackman 1913, 44, a.

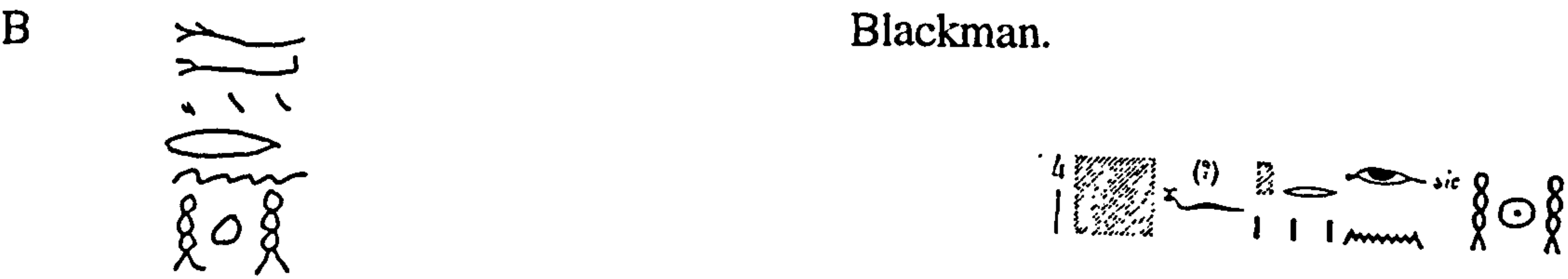


and the cartouche in Blackman 1913, 44,b, line 2 is also as shown above (ie. not as in Bankes)



Derr X. D. 7

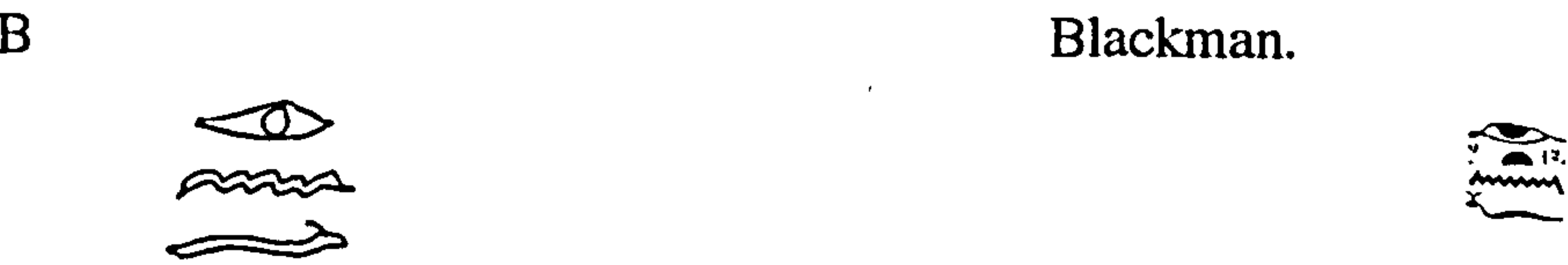
Right scene. Blackman 1913, 54, c, line 4:
Above the figure of Ramesses II offering incense:



Derr X. D. 8

Blackman 1913, 66.
Architrave (south face): →

Blackman's note (2): The drawing agrees with Breasted's hand copy (and not Champollion's version).



(2) So CURVE.; my hand-copy had . The — is uncertain (BREASTED).

Derr X. D. 9

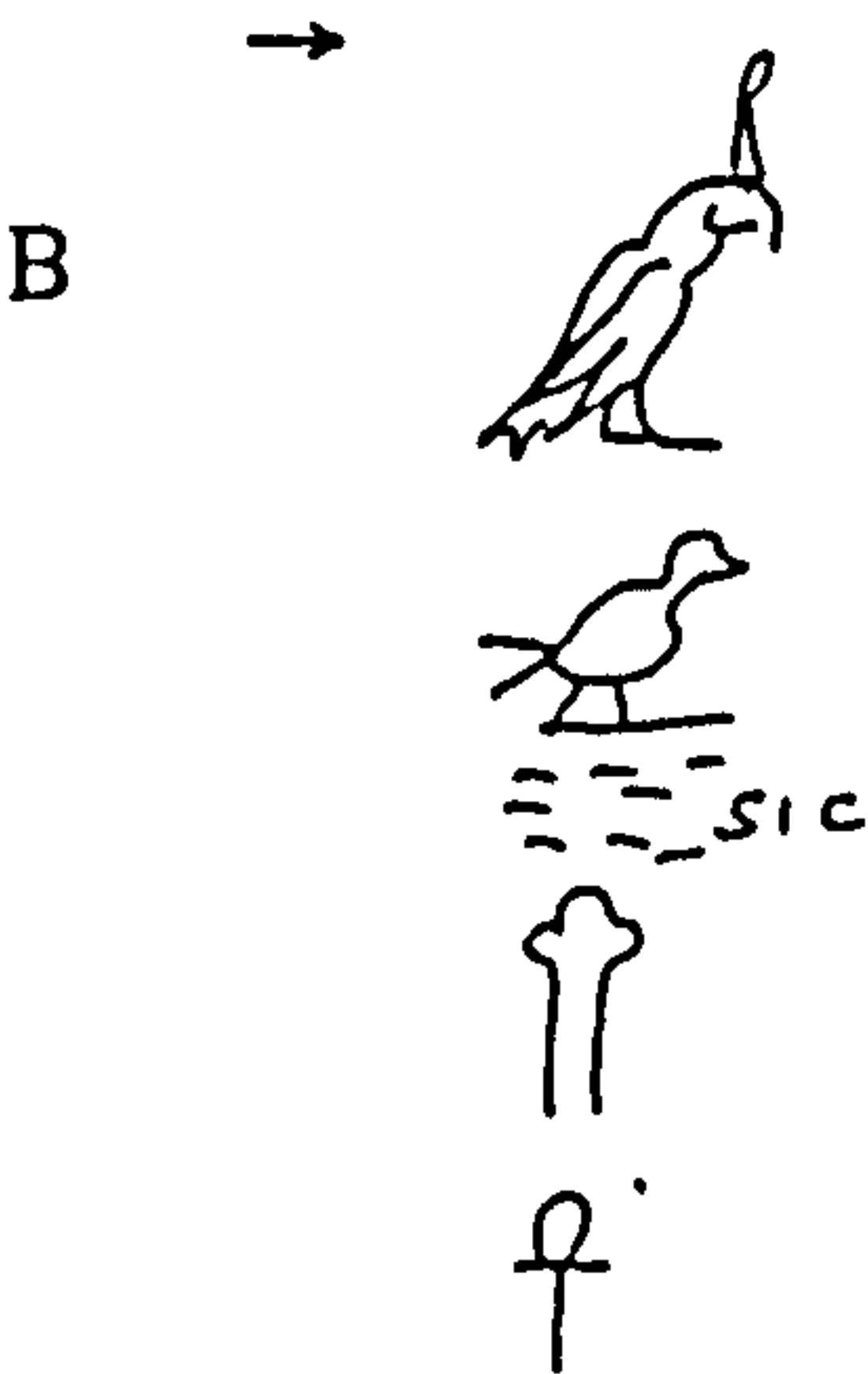
Blackman 1913, 66.
Architrave (south face)

→

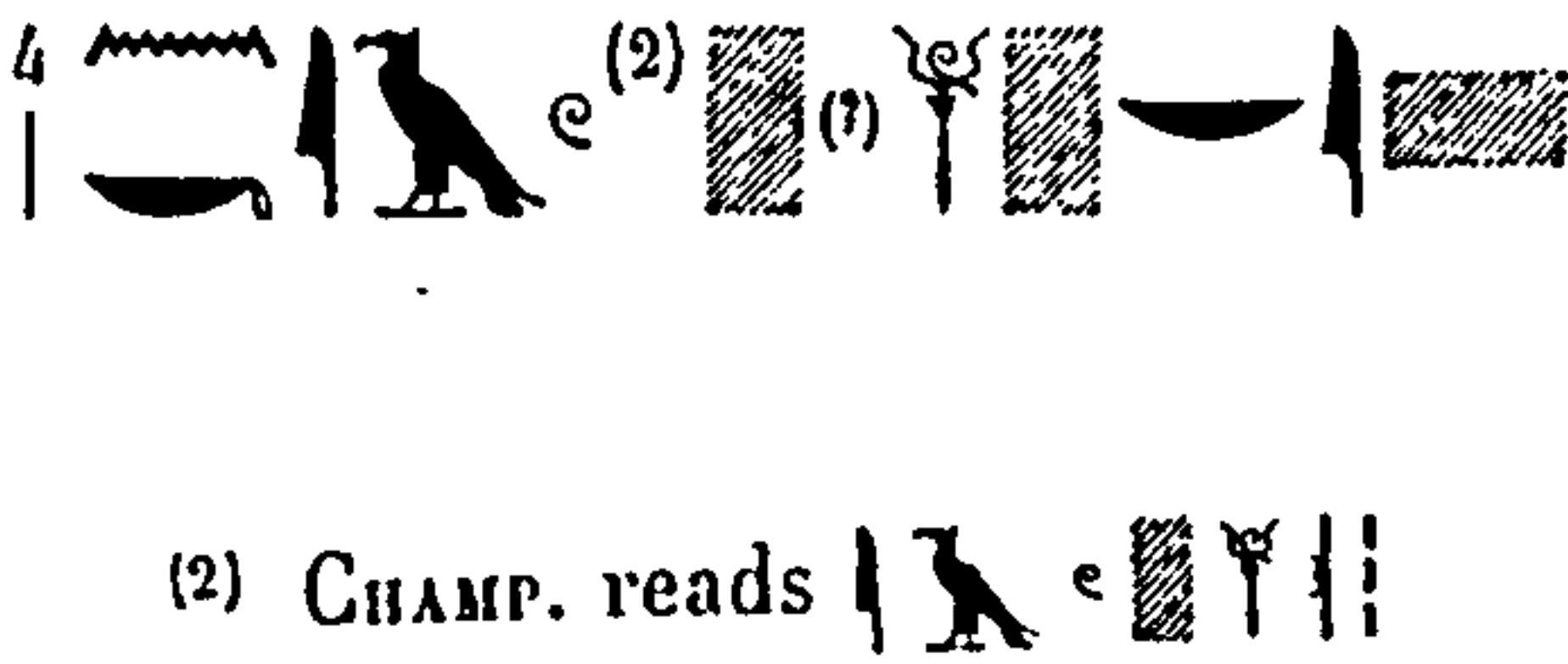


Derr X. D. 13

Blackman 1913, 58, b:
Banks, top: Text of Harsiese, line 4:



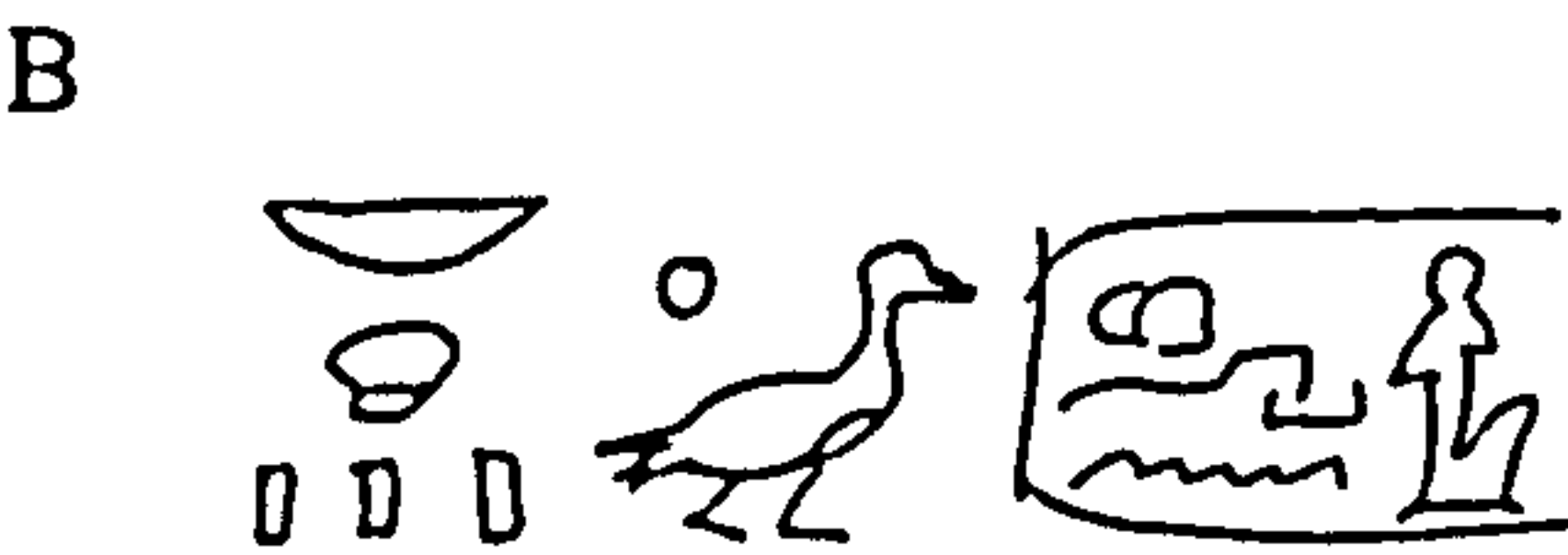
Blackman.



(2) CHAMP. reads | bird e | lotus |

Derr X. D. 27

Blackman 1913, 95:
The frieze over the relief on the left wall of the Sanctuary:

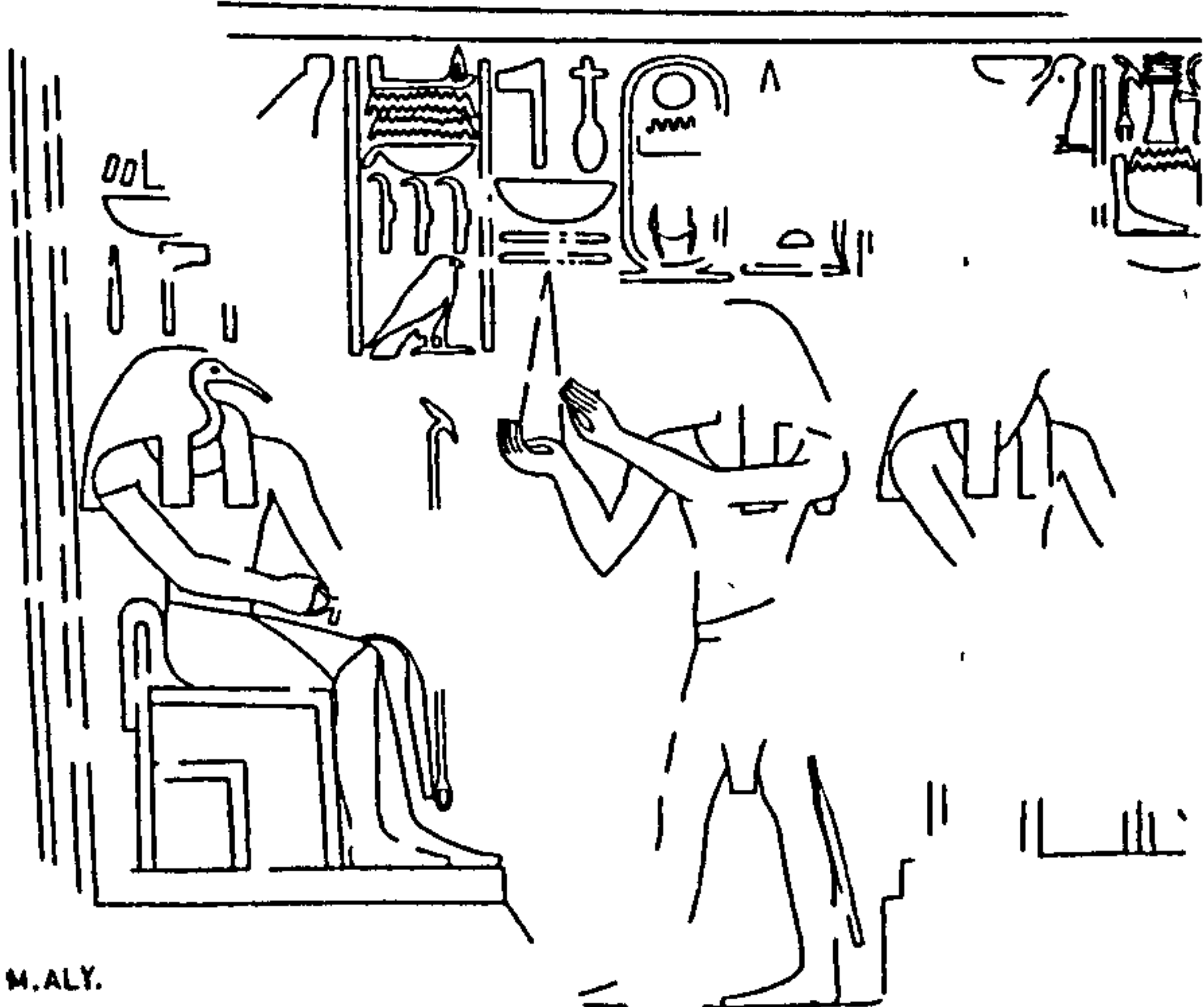
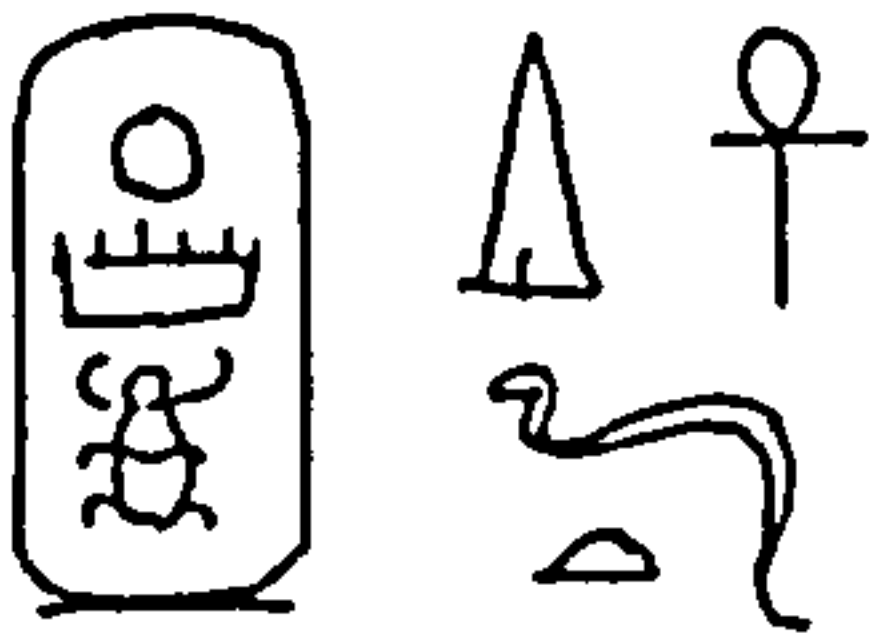


Blackman.



Ellesiya X. E. 3

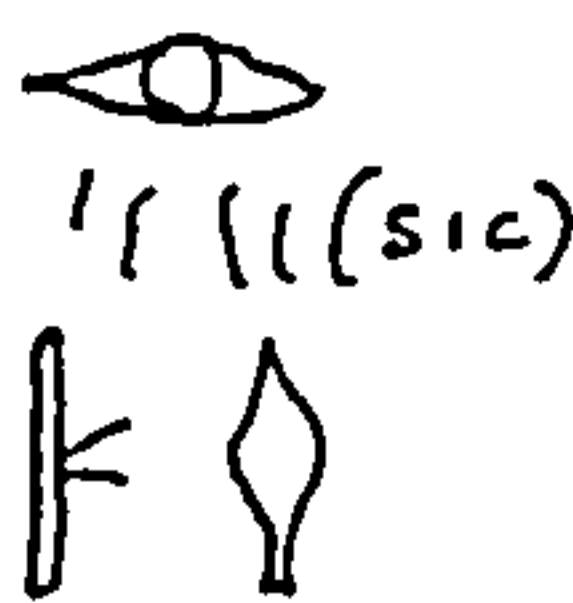
PM 91 (10)
Desroches Noblecourt et al. 1968, Cahier II, pl. XXXI, Paroi sud, E, 4-6.
Above the figure of the king offering to Thoth:



M. ALY.

Abu Simbel XI. A. 23

The Bankes text above Nefertari, col. 3, begins:



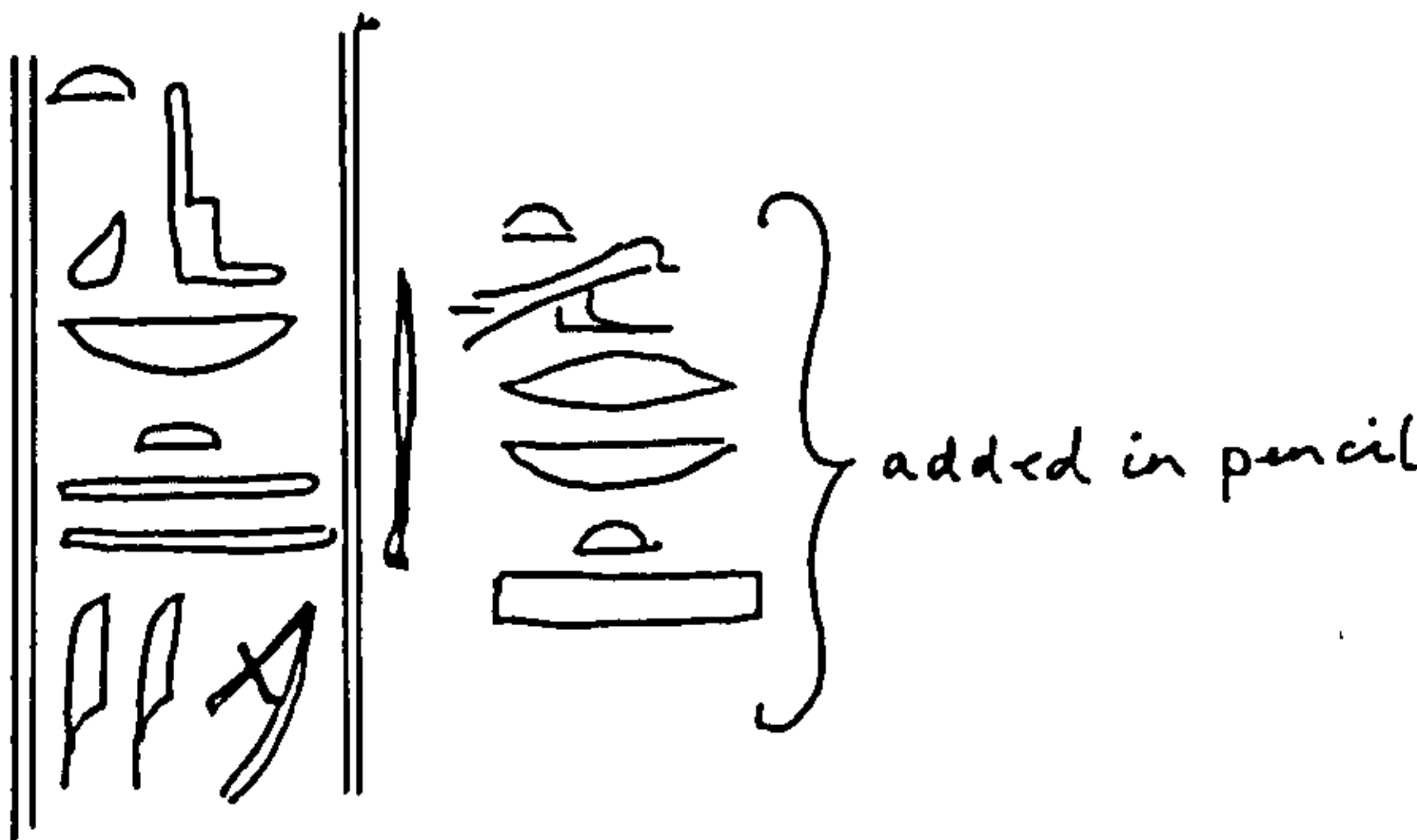
Lepsius 1849, III, 189, b, just gives:



Wadi Halfa XII. C. 1

Doorjamb inscriptions.

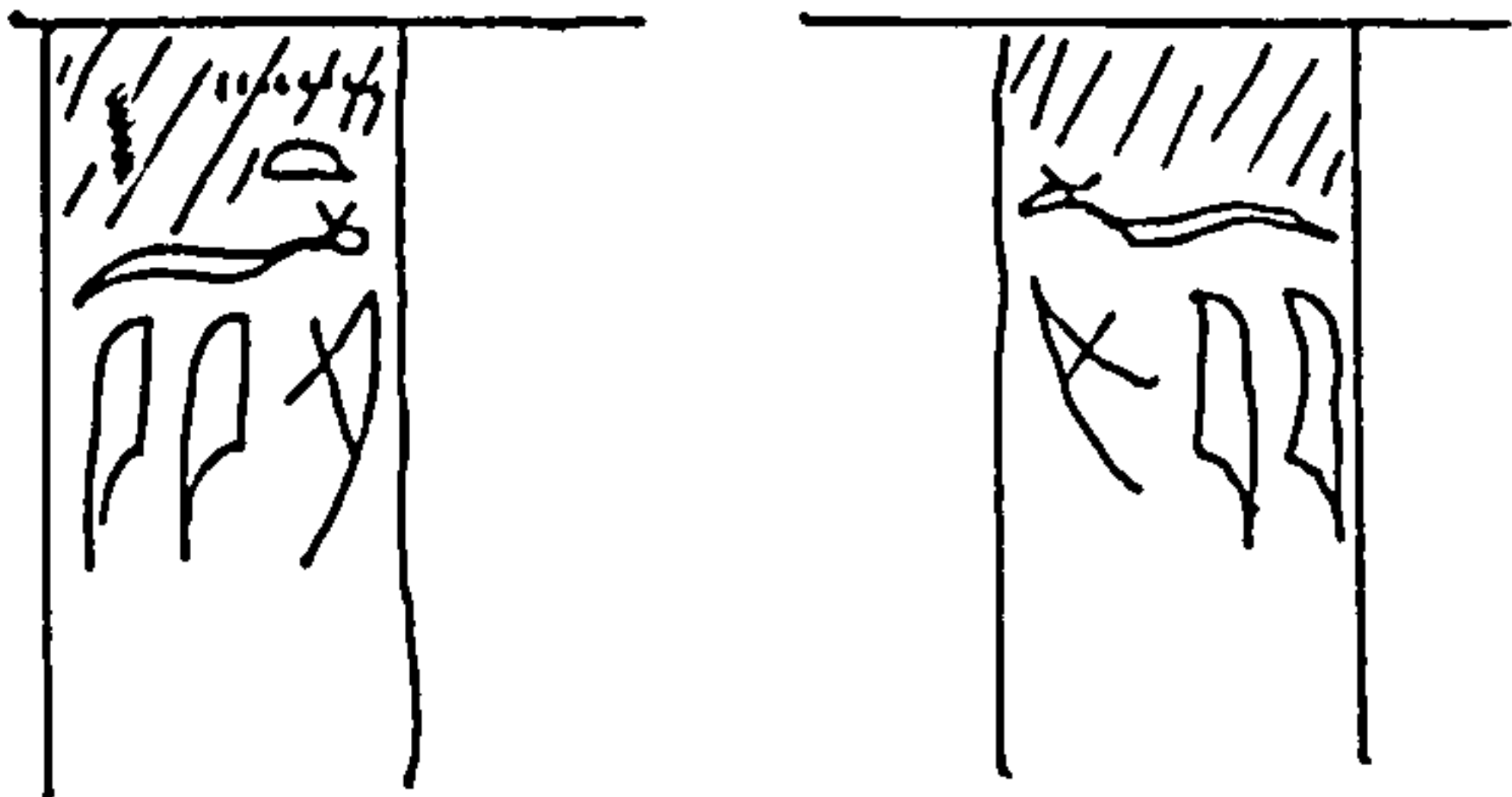
The Bankes artist has corrected the drawing by adding the text at the side.



Wadi Halfa XII. C. 2

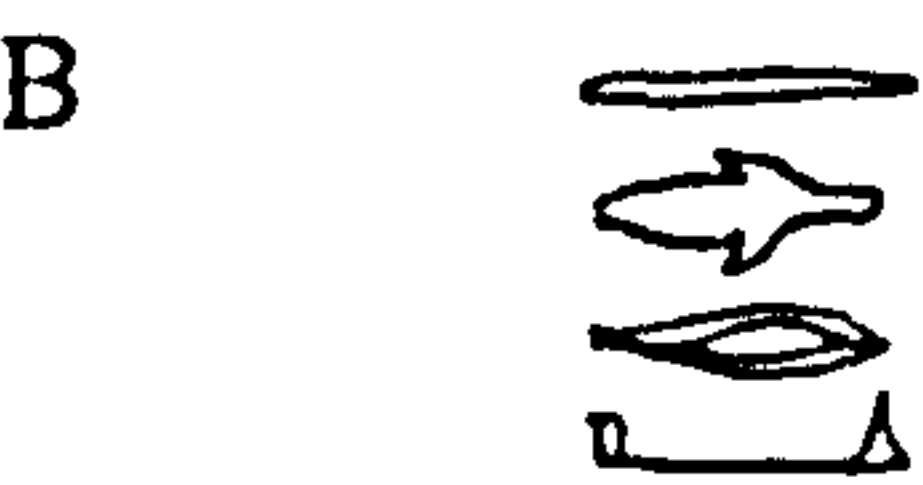
Missing text from top of jambs:

B



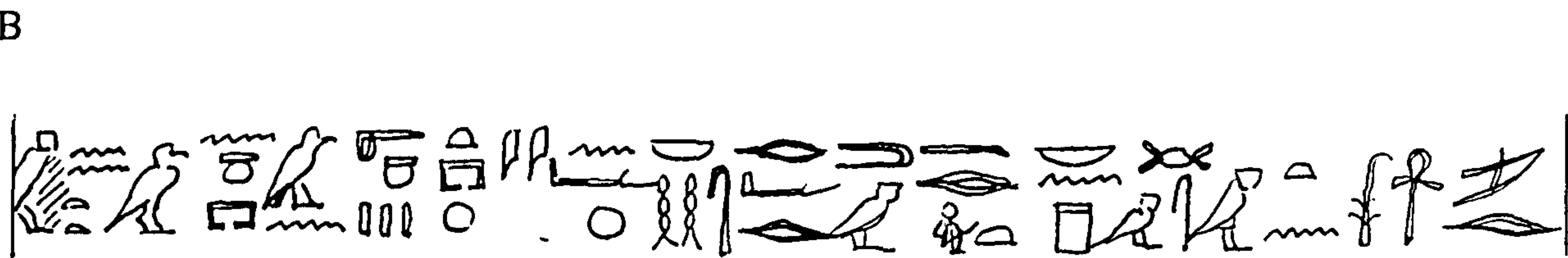
Wadi Halfa XII. C. 5

Smith 1976, 51 note (10).



Smith, 1976, 51, note (12): B confirms *mw*.

The bottom line of the stela, line 7:
(Compare British Museum 1913, pl. 3.)



Wadi Halfa XII. C. 7

Buhen, Wadi Halfa, North Temple.
Text on pillars. More is shown in the the drawings than appears on the remains of (what appear to be) the same pillars shown in Caminos 1974, II.

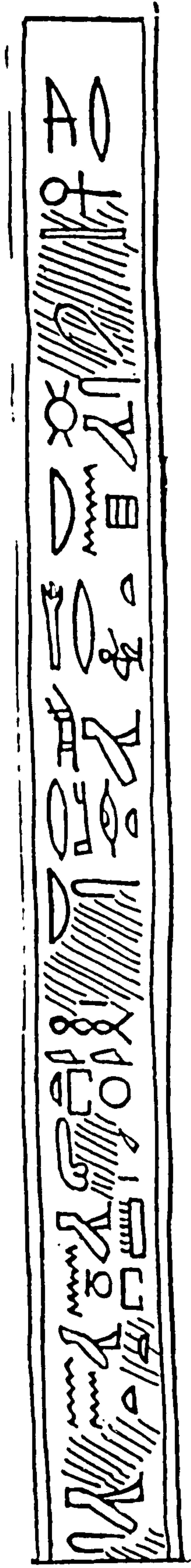
B
Caminos 1974;
pl. 93, 2:



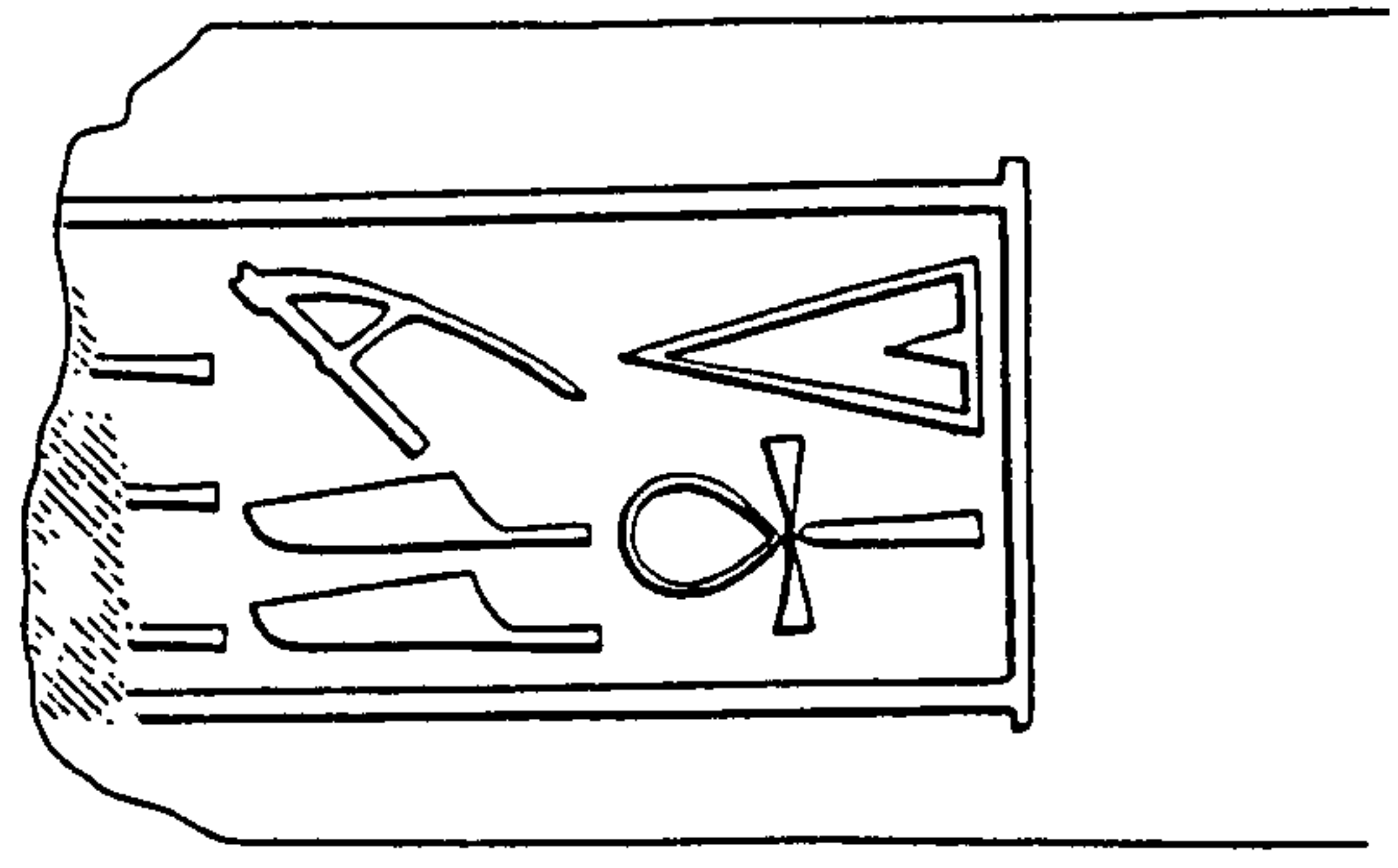
pl. 91, 2:



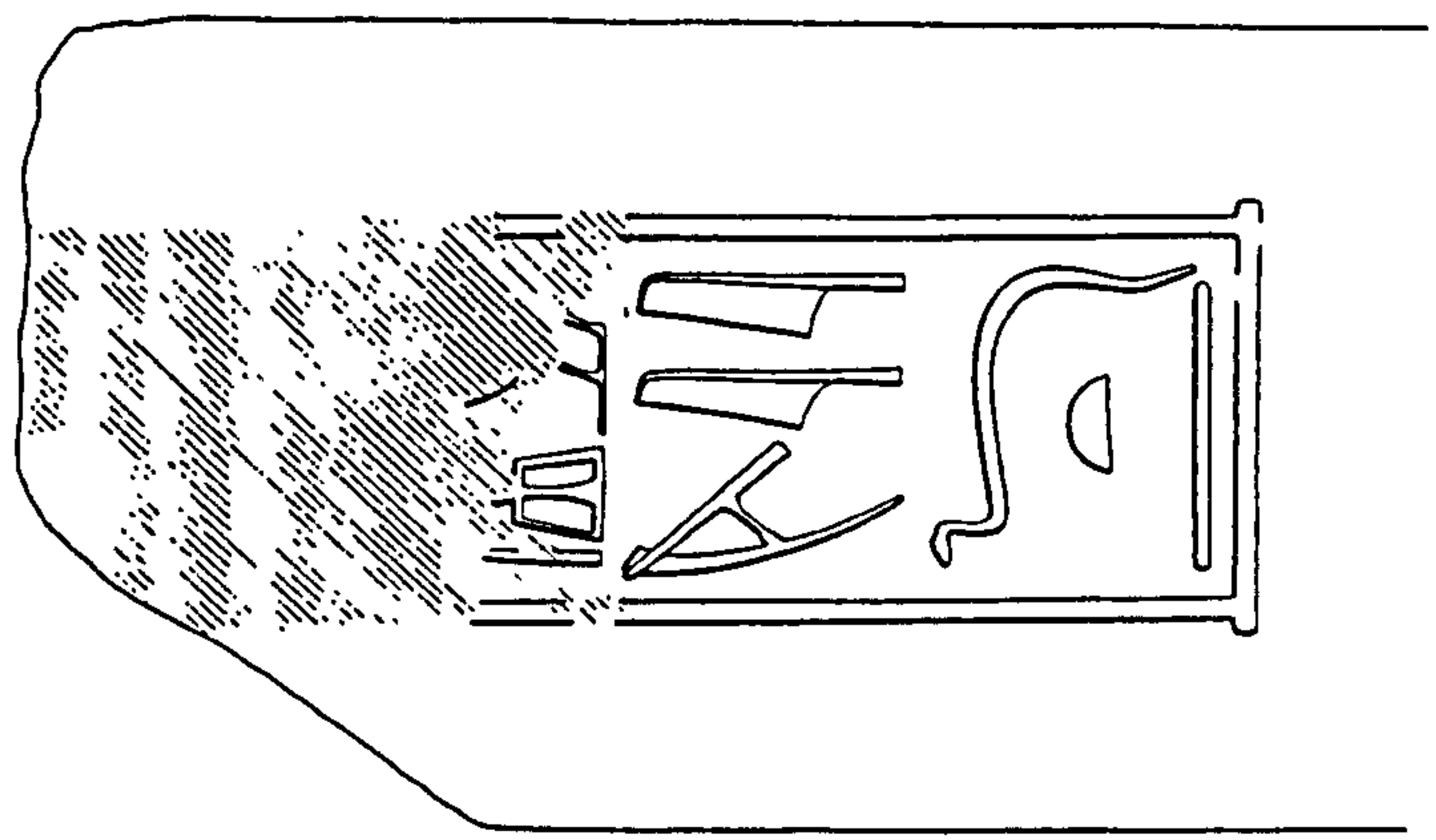
Copy of the stela in Hieroglyphic Texts from Egyptian stele in
the British Museum, IV, (London, 1913), pl.3:



Pl.93, 2.



Pl.91, 2.



Semna XIII. A. 2

See Lepsius 1849, III, 49a.

Behind the embracing king:

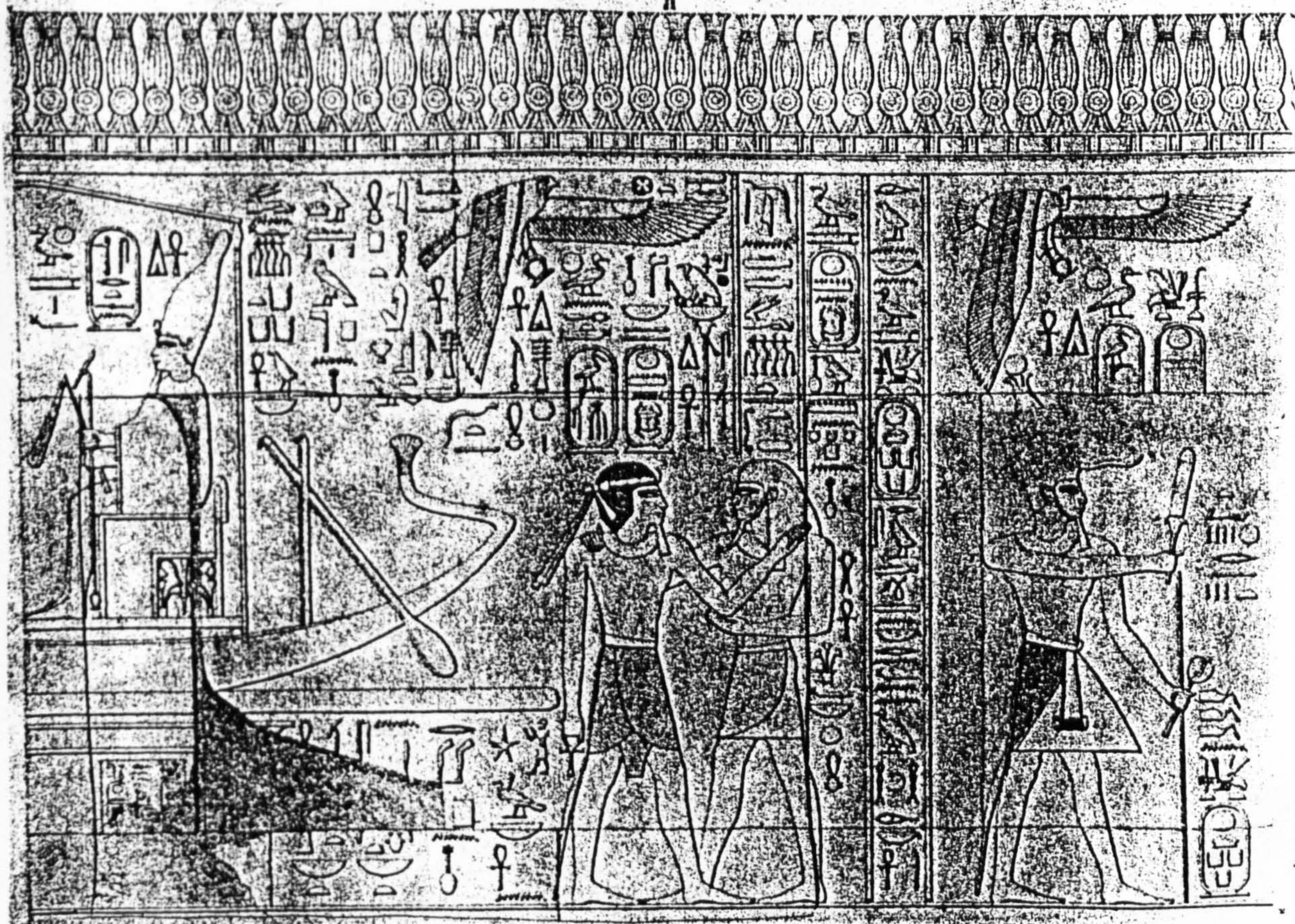
B



NEUES REICH

Dyn. XVIII.

Abth. III. Bl.



Kumma XIII. B. 5

(Upper) Rock-text of Antef, PM 155 (B. 1-29), compared with Lepsius 1849, II, 144n, (see over). Dunham and Janssen 1960 (see over) restores more:

^B
Line 3:

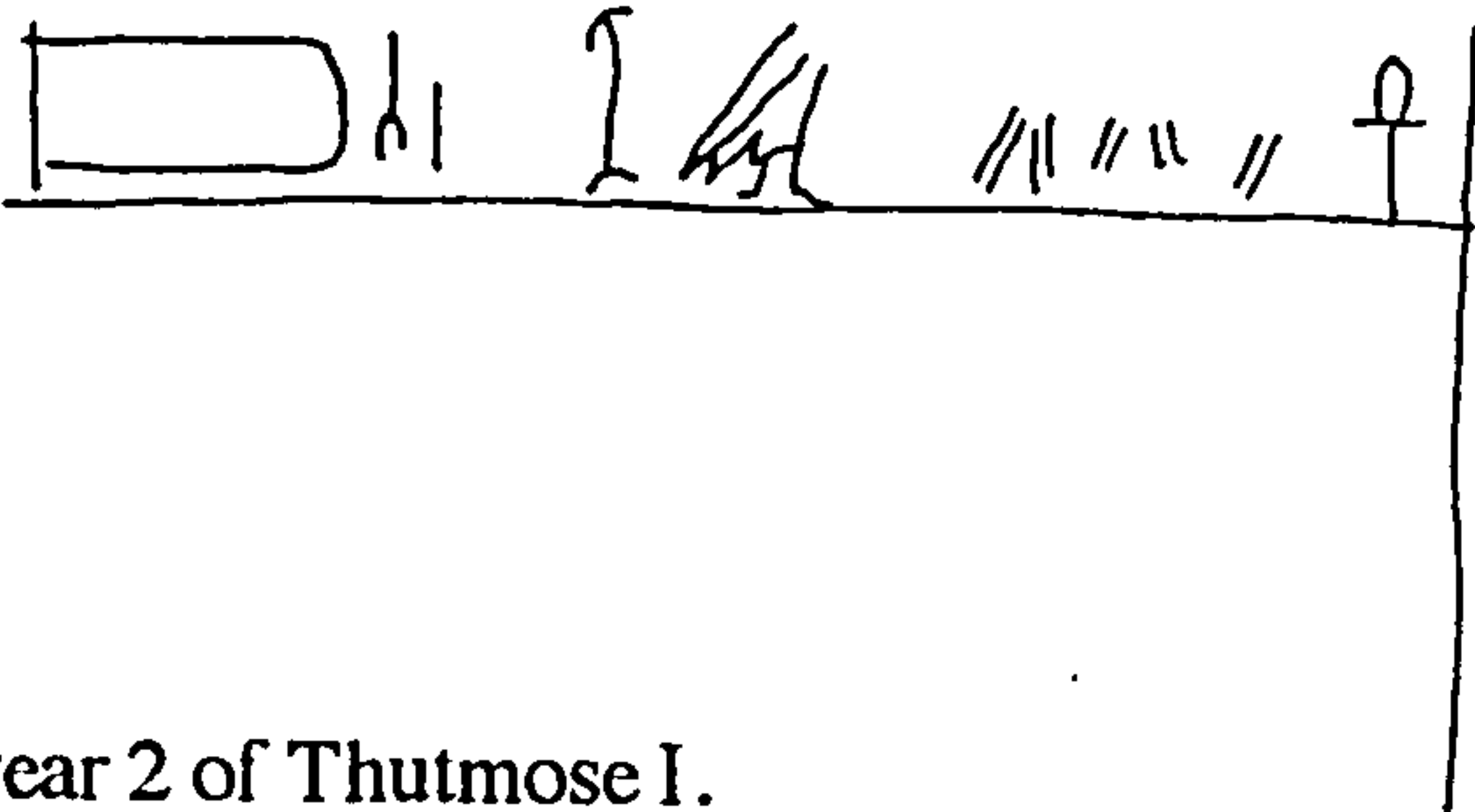
Line 4:

Line 5 (end of):

Line 6 (end of):

Line 7 (end of):

(Lower) Upper register of lintel:
^B



Tombos XIV. E. 2, 3. The stela of year 2 of Thutmose I.
For Sethe 1906, 82-6 (N° 32), the end of line 1, see over.

XIV. E. 2

Ricci gives:

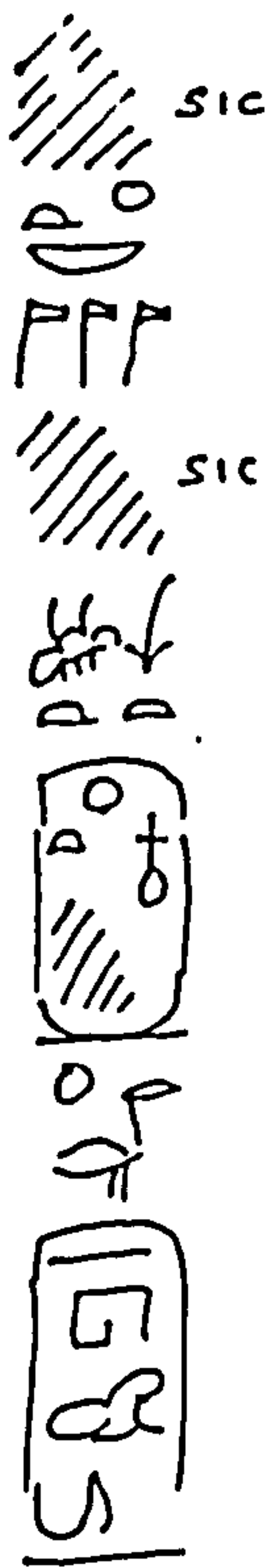
XIV. E. 3

Linant gives:

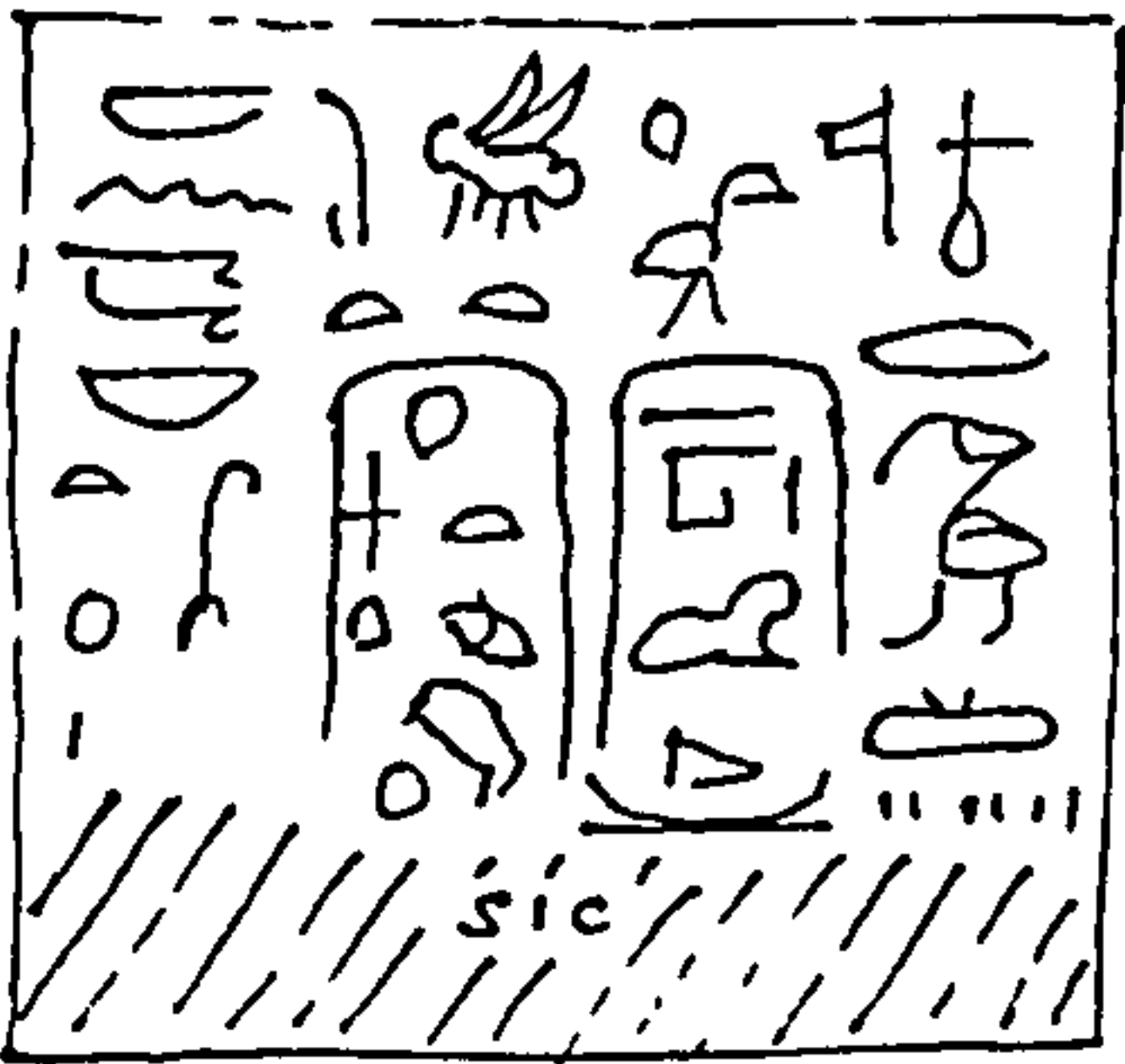
Gebel Barkal XV. A. 12

Inscriptions on columns as numbered by Ricci:

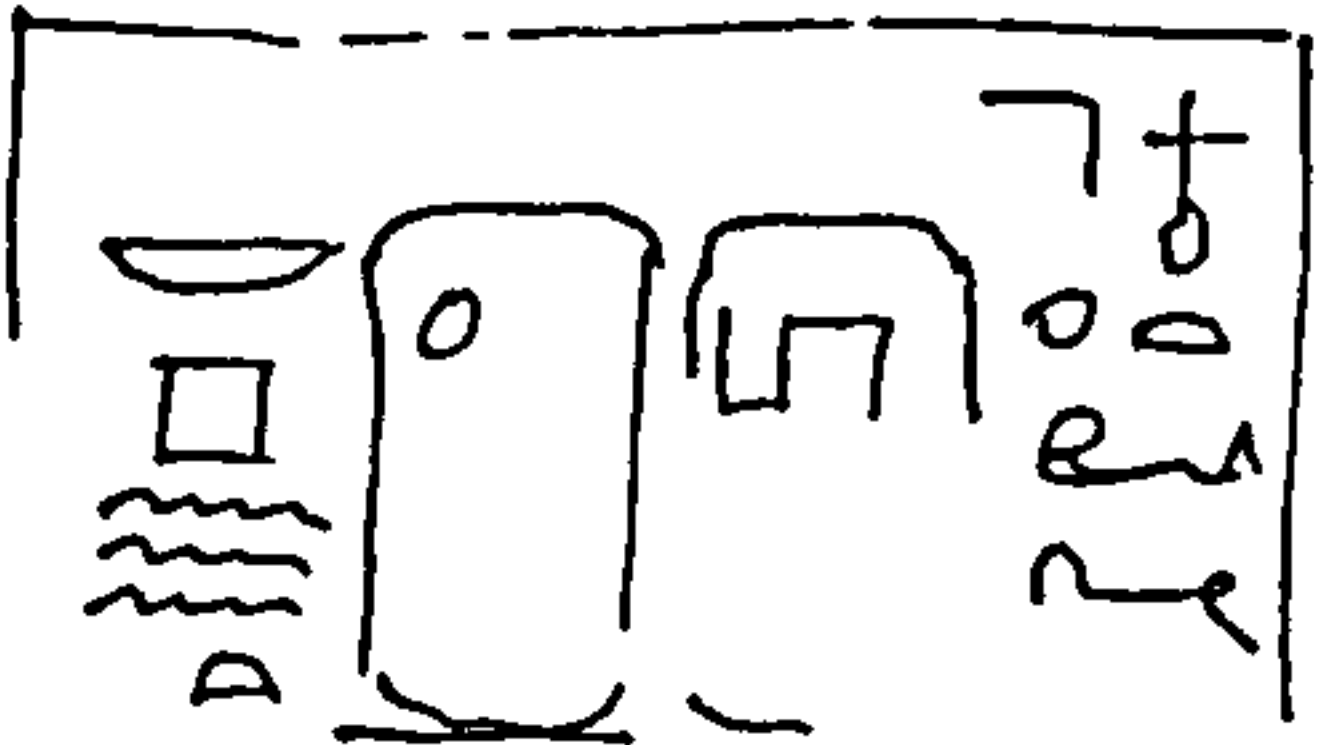
1



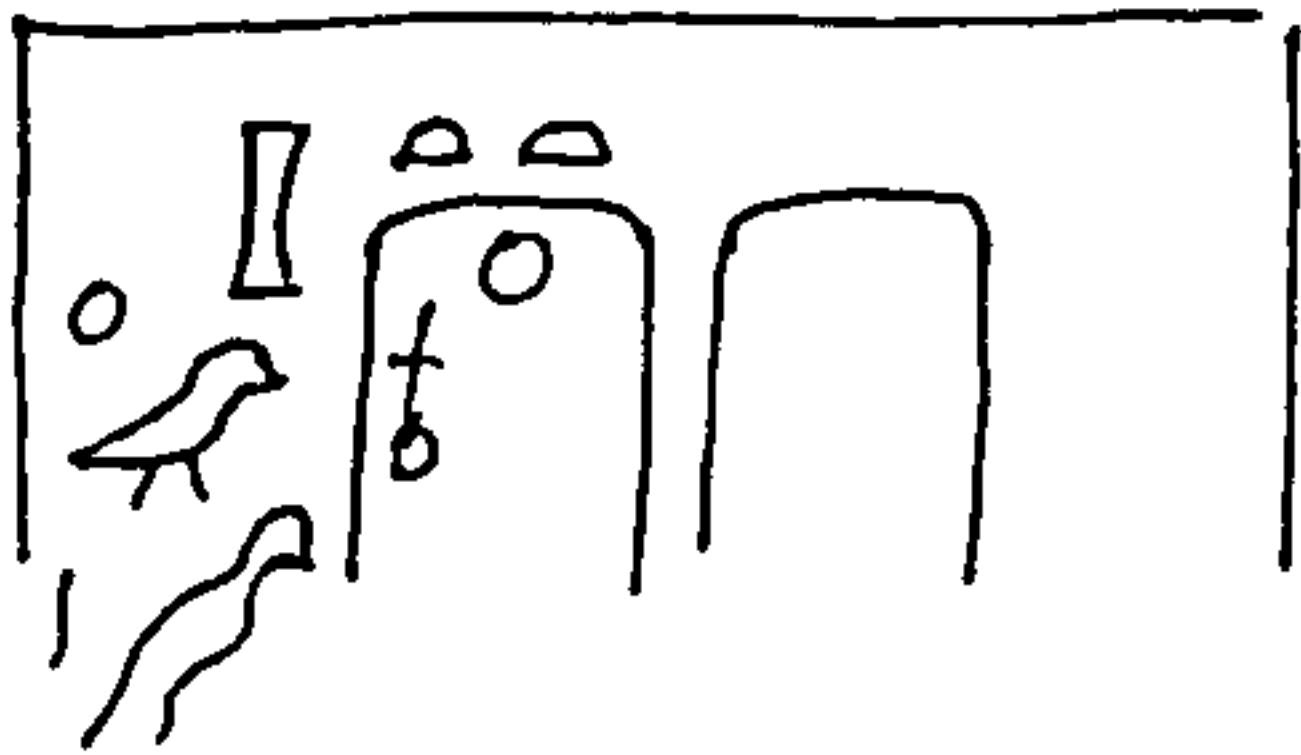
4



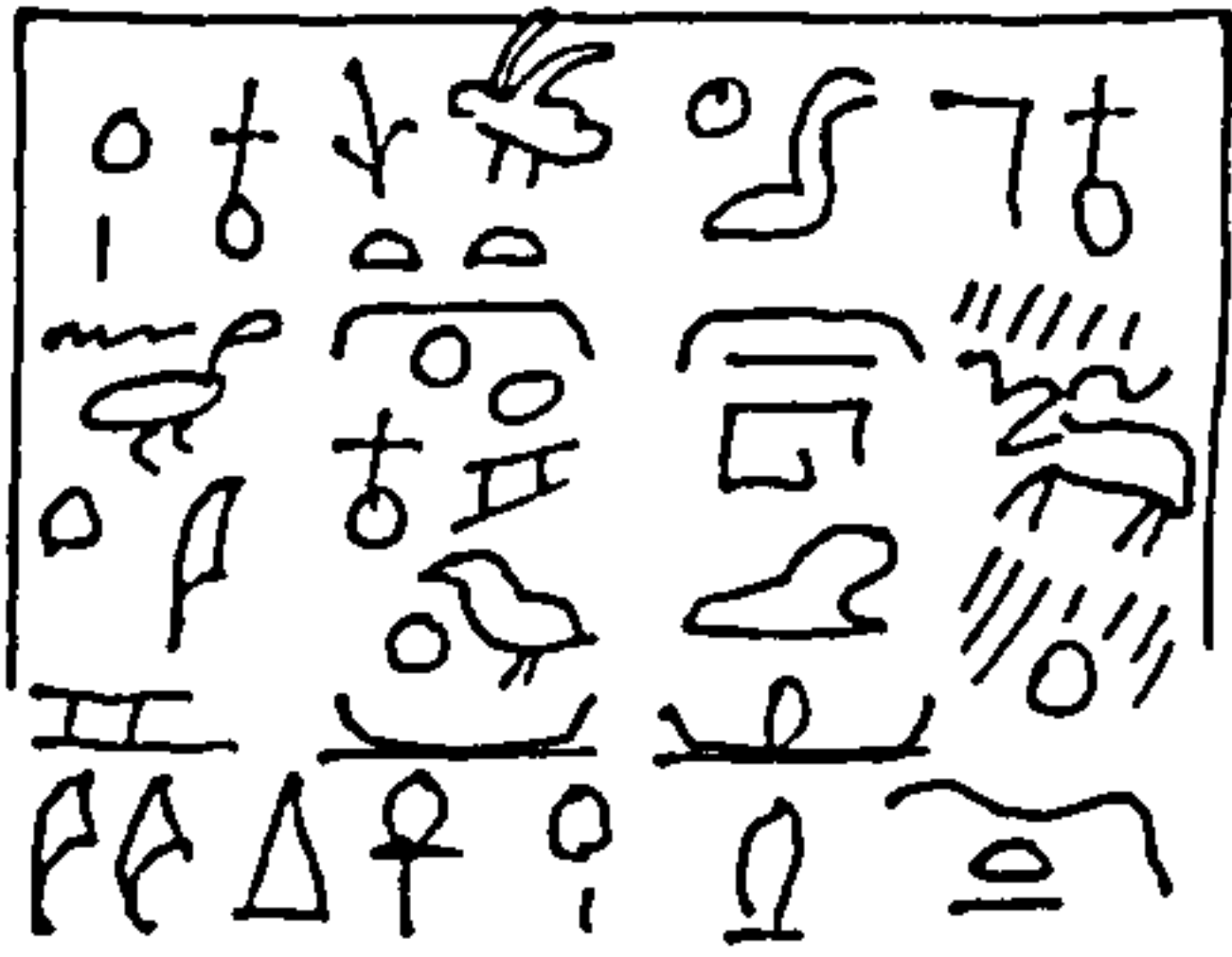
5



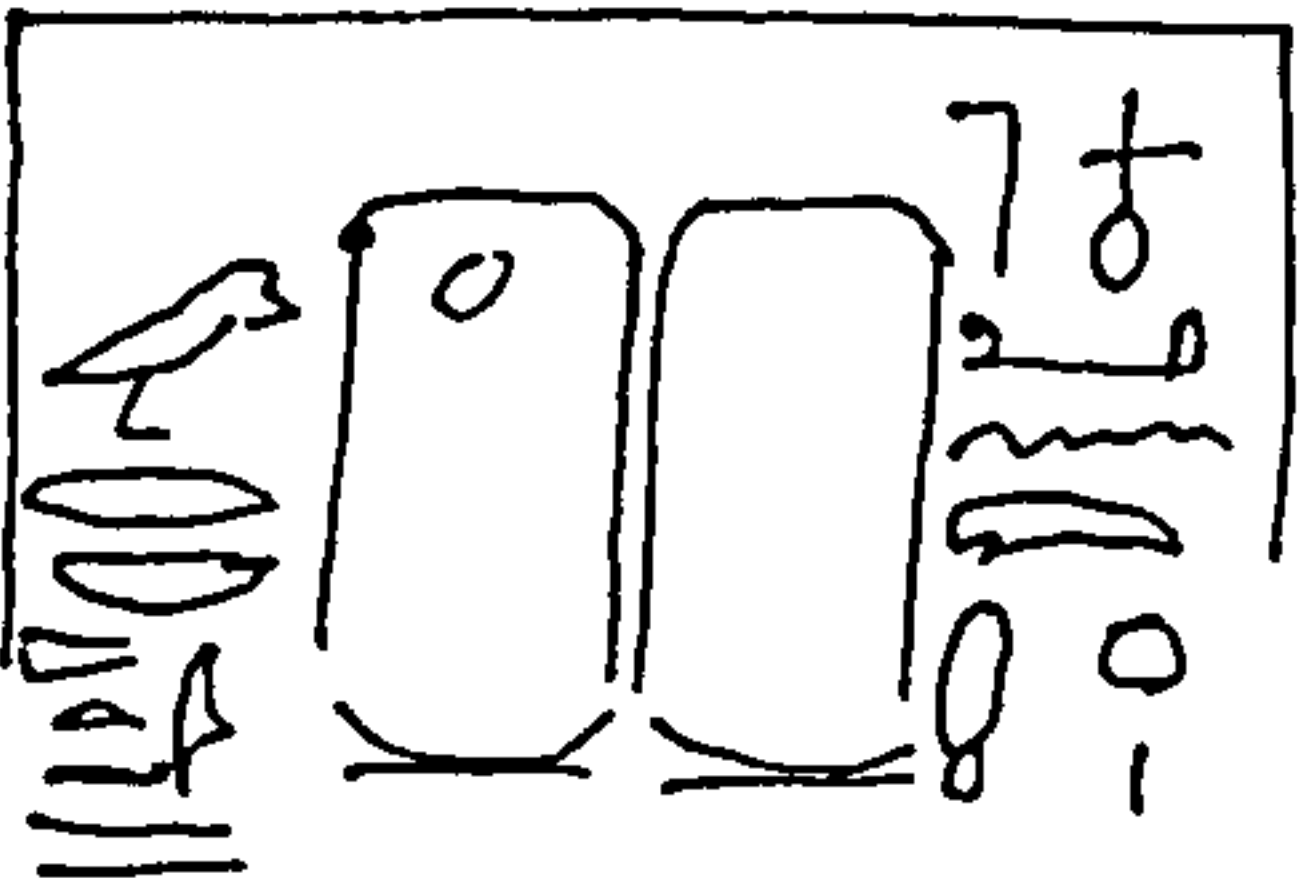
6



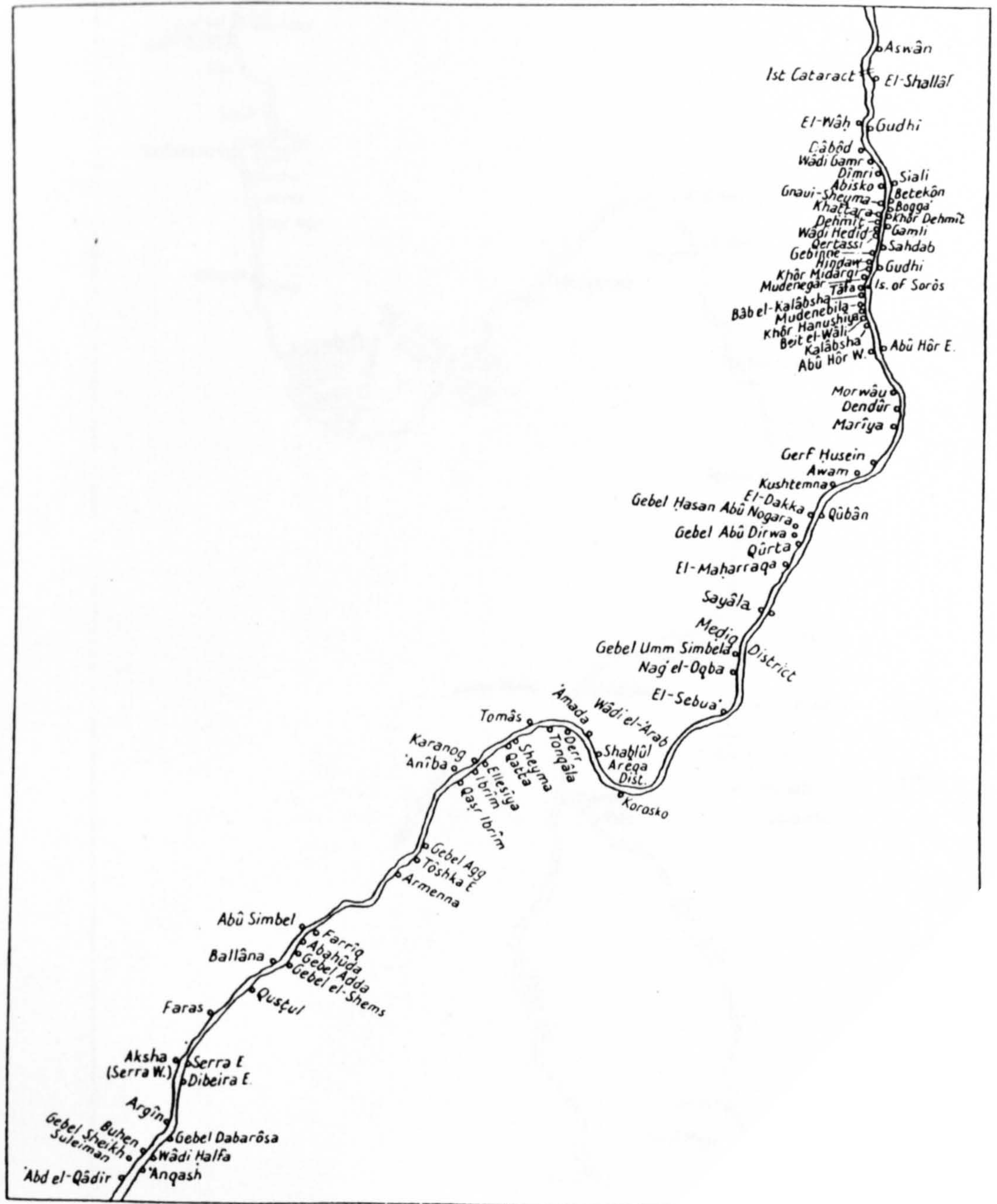
8



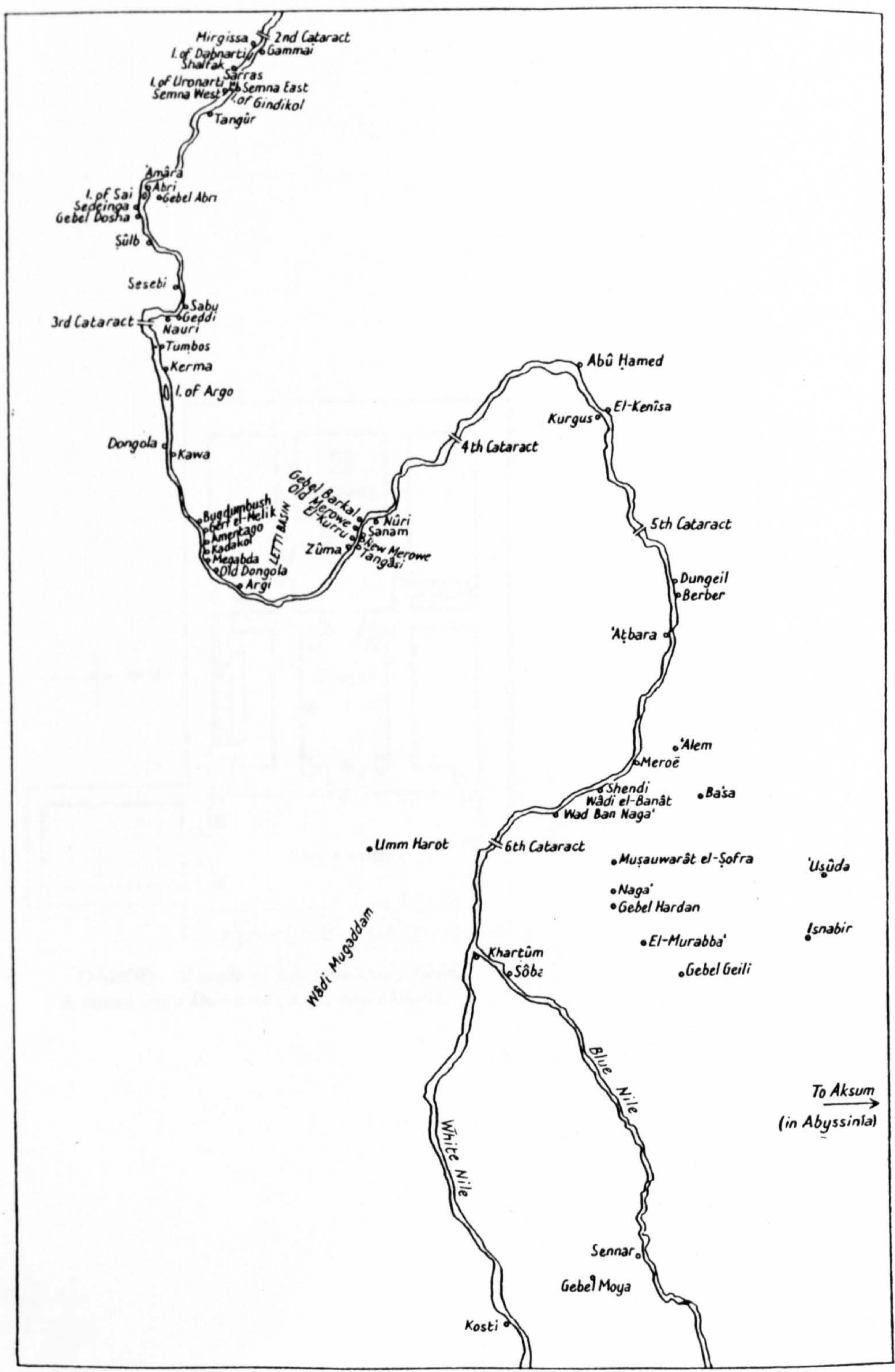
9



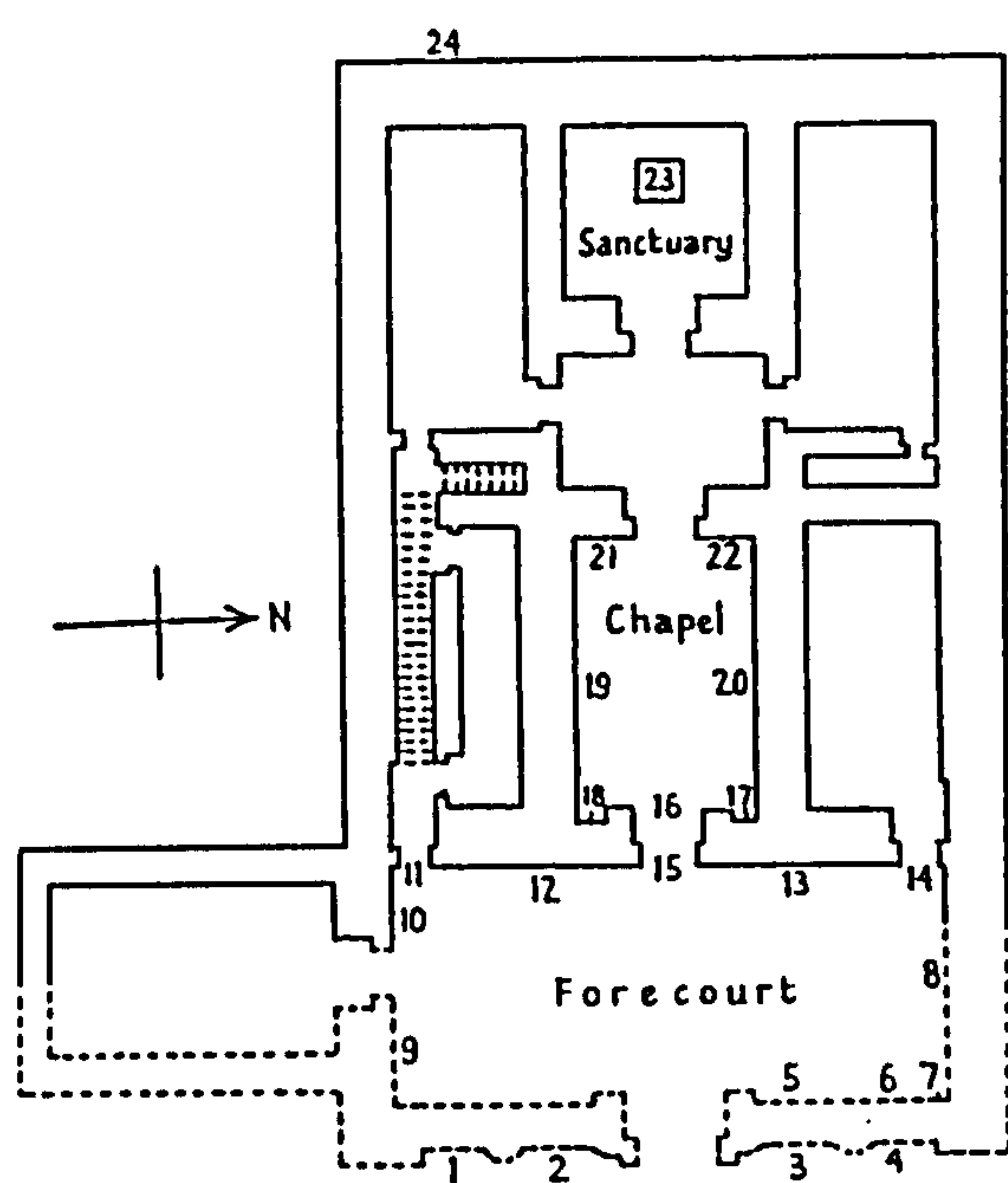
MAPS AND PLANS



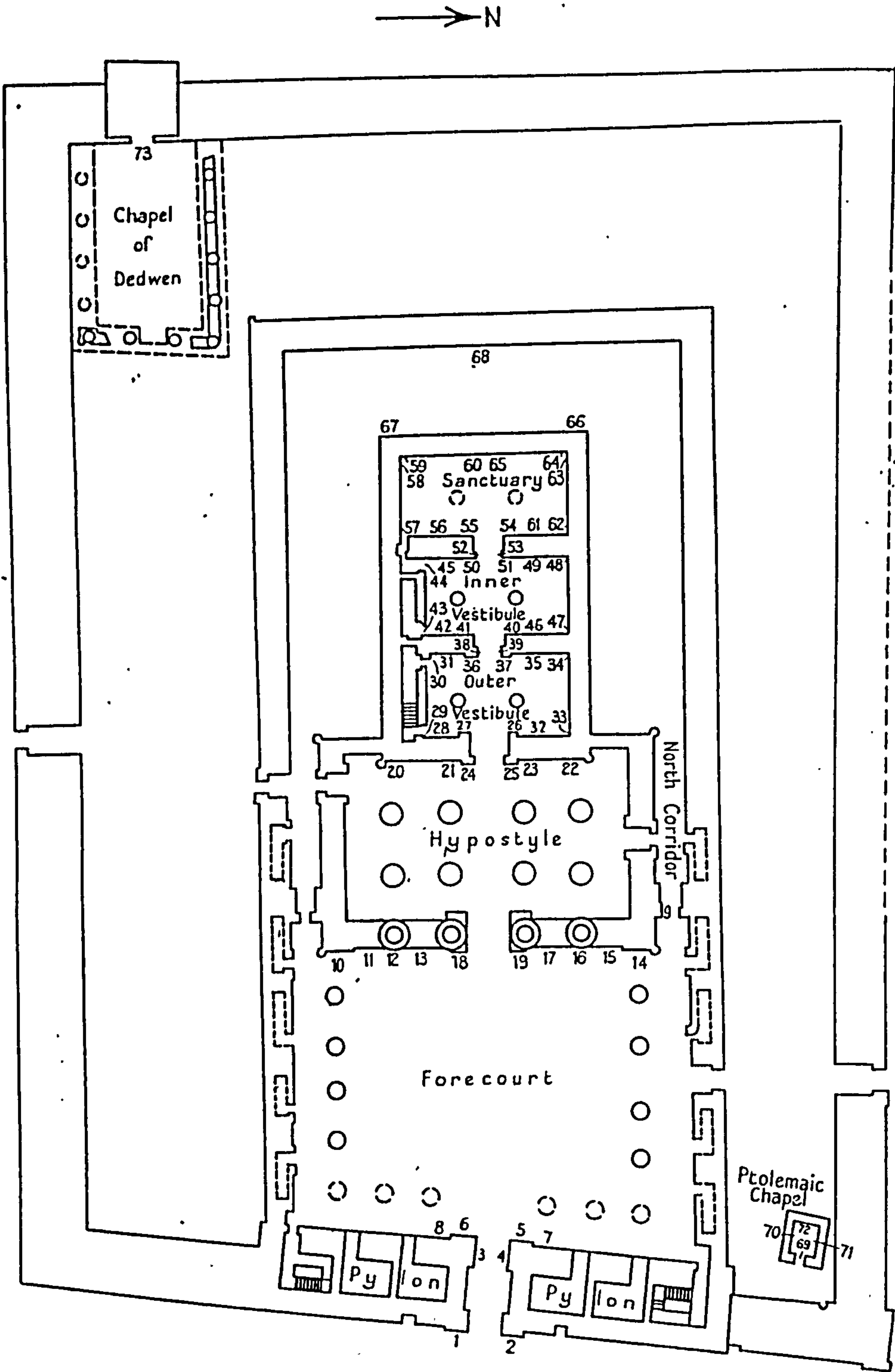
I. Lower Nubia



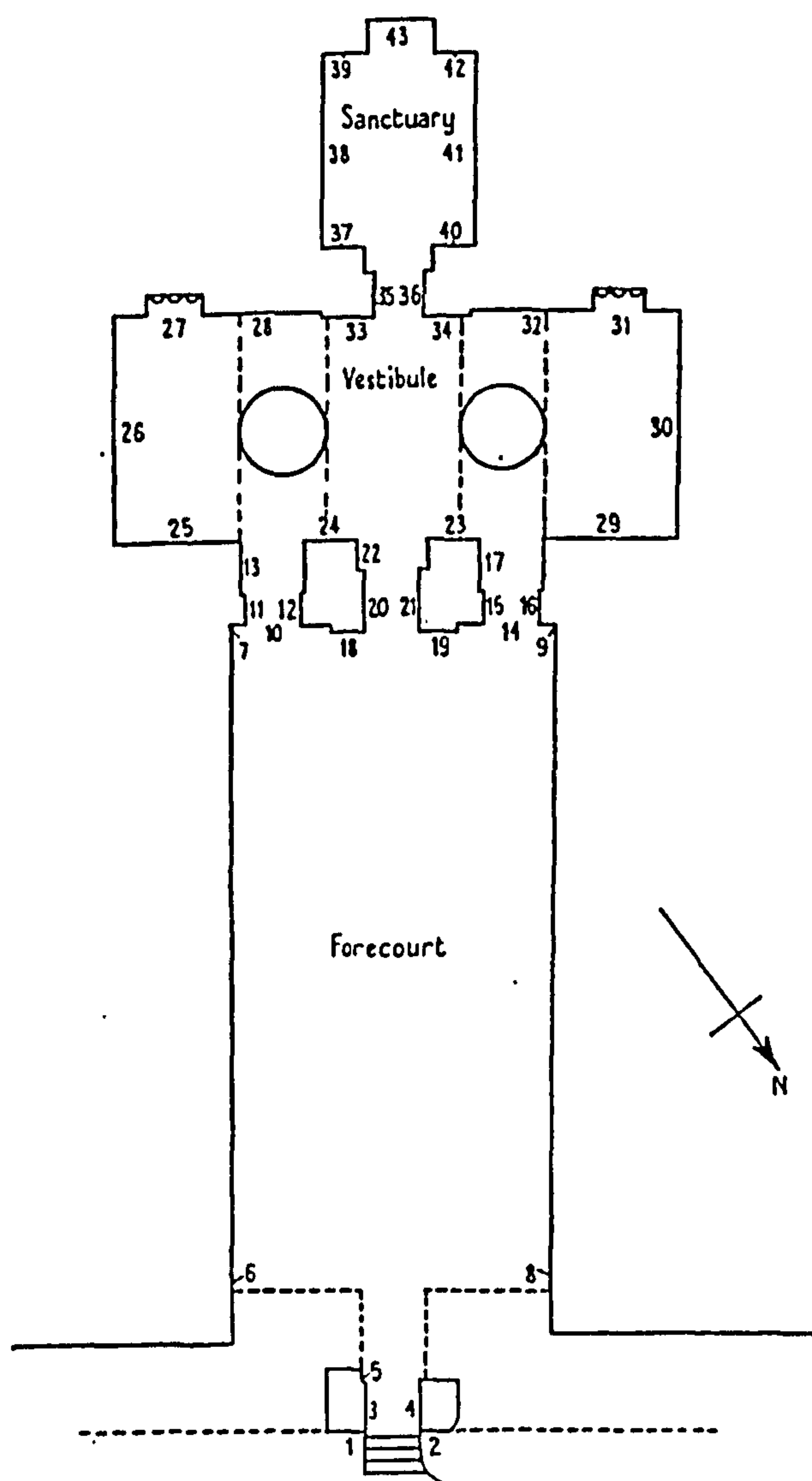
II. Upper Nubia



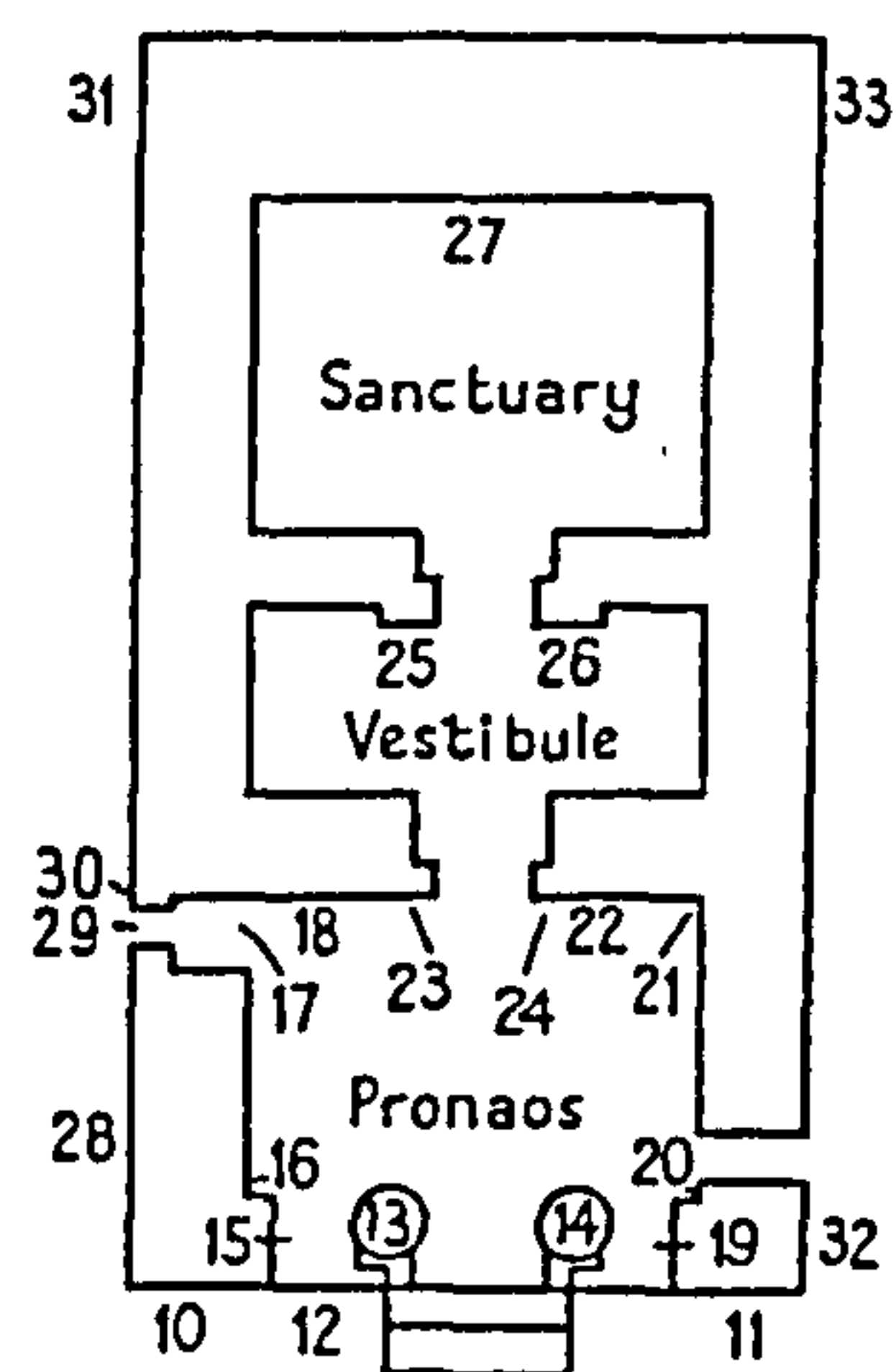
DĀBŌD. Temple of Isis, omitting pylons.
Adapted from *Documents*, i, pl. xxxiv (by HAY).



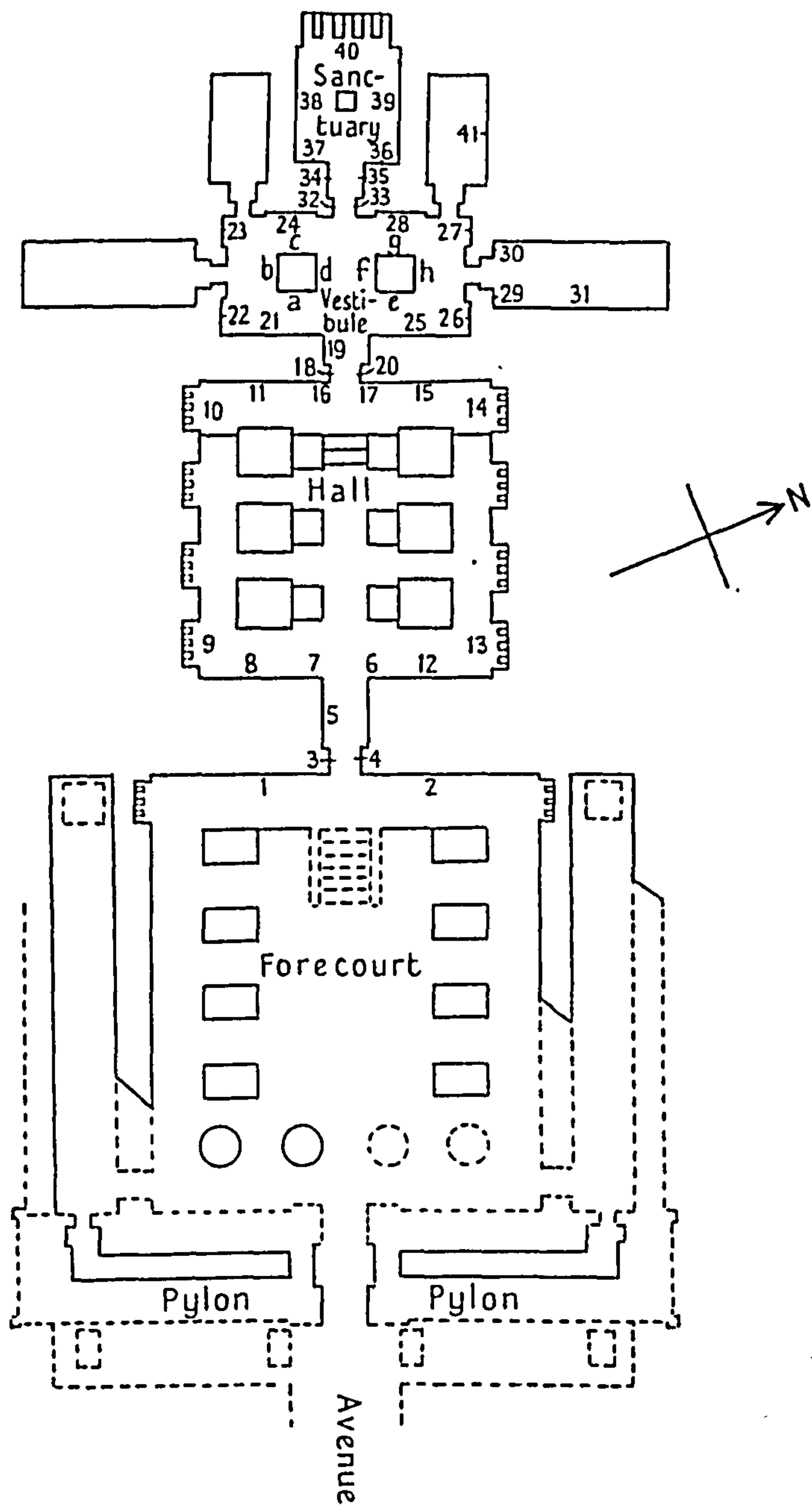
KALĀBSHA. Great Temple of Mandulis.
From MASPERO, *Rapports* [&c.], plan B.



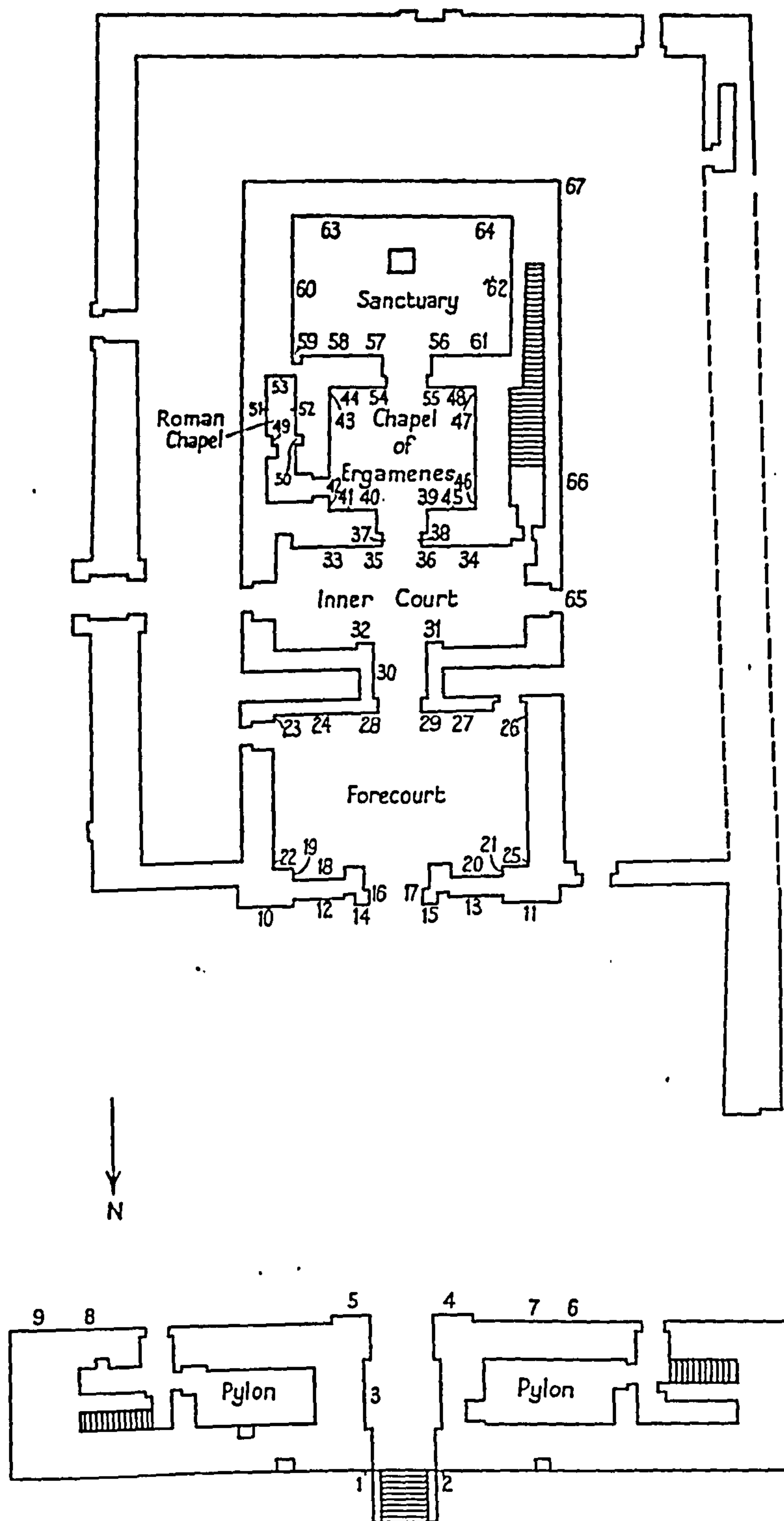
BEIT EL-WÂLI. Rock-temple.
Adapted from MONNERET DE VILLARD,
La Nubia medioevale, i, fig. 22.



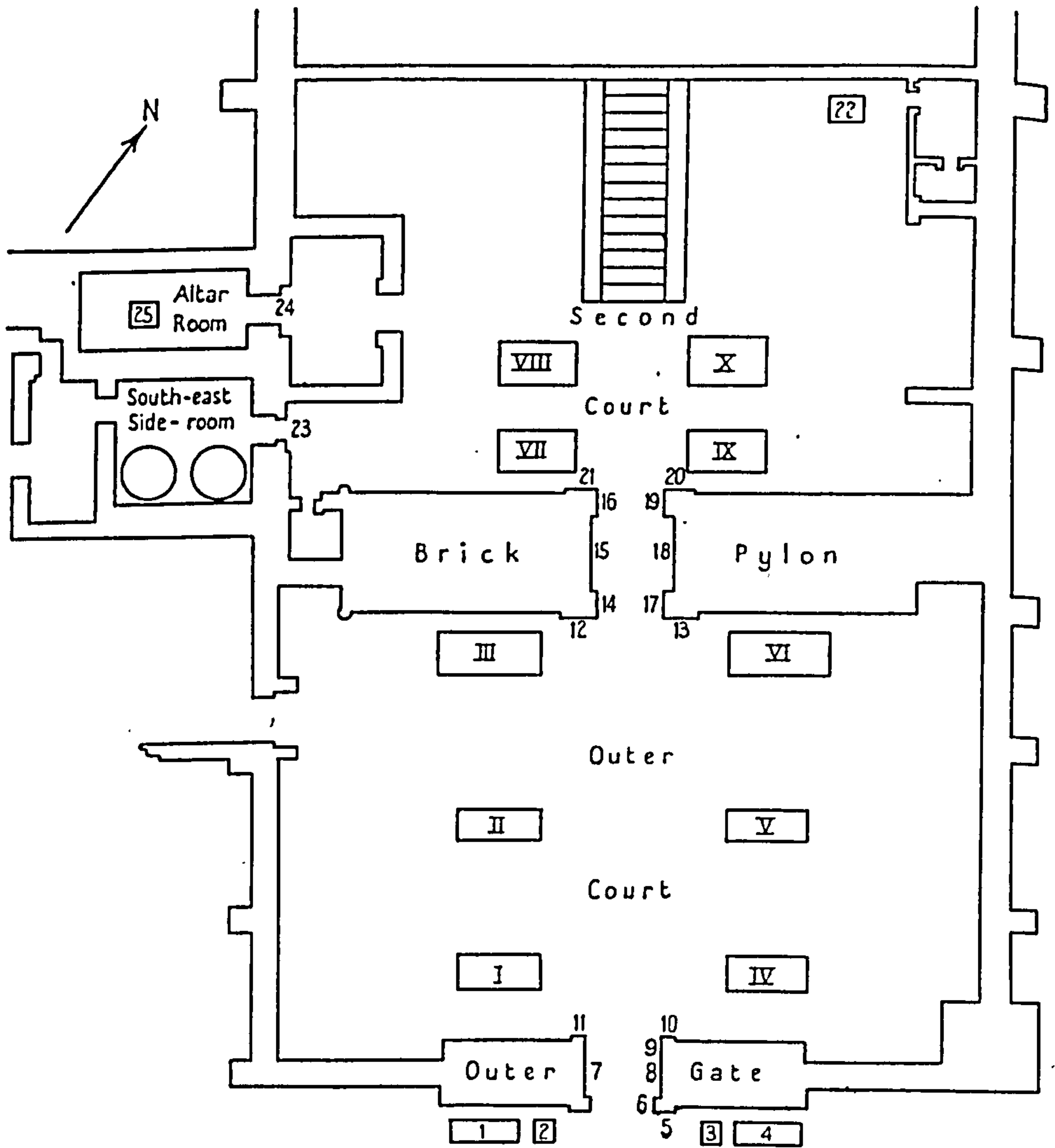
DENDÛR. Temple of
Augustus.
From BLACKMAN, *The Temple
of Dendûr*, pl. i. [1].



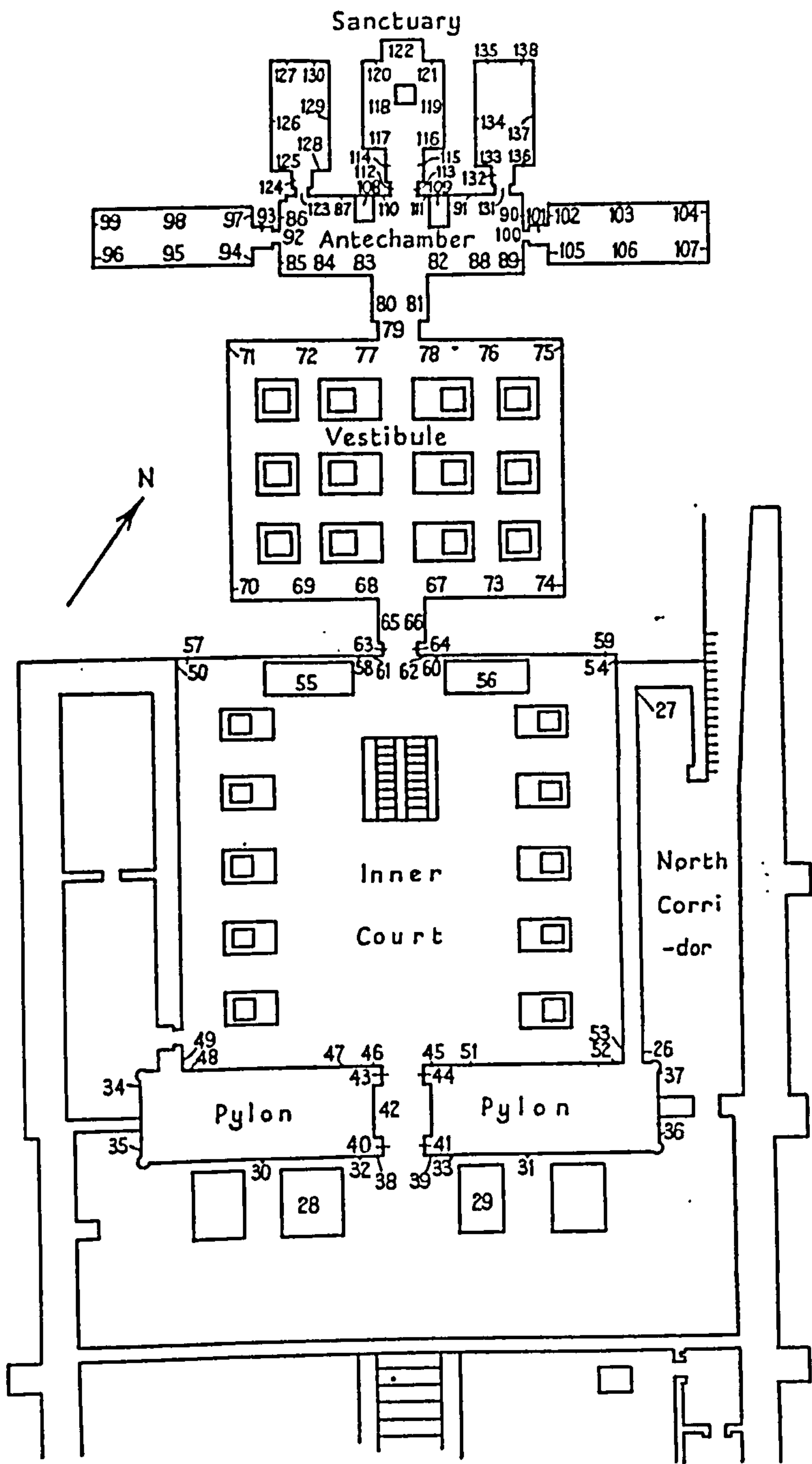
GERF HUSEIN. Temple of Ptah.
From *L. D. Text*, v, p. 54 (by GAU).



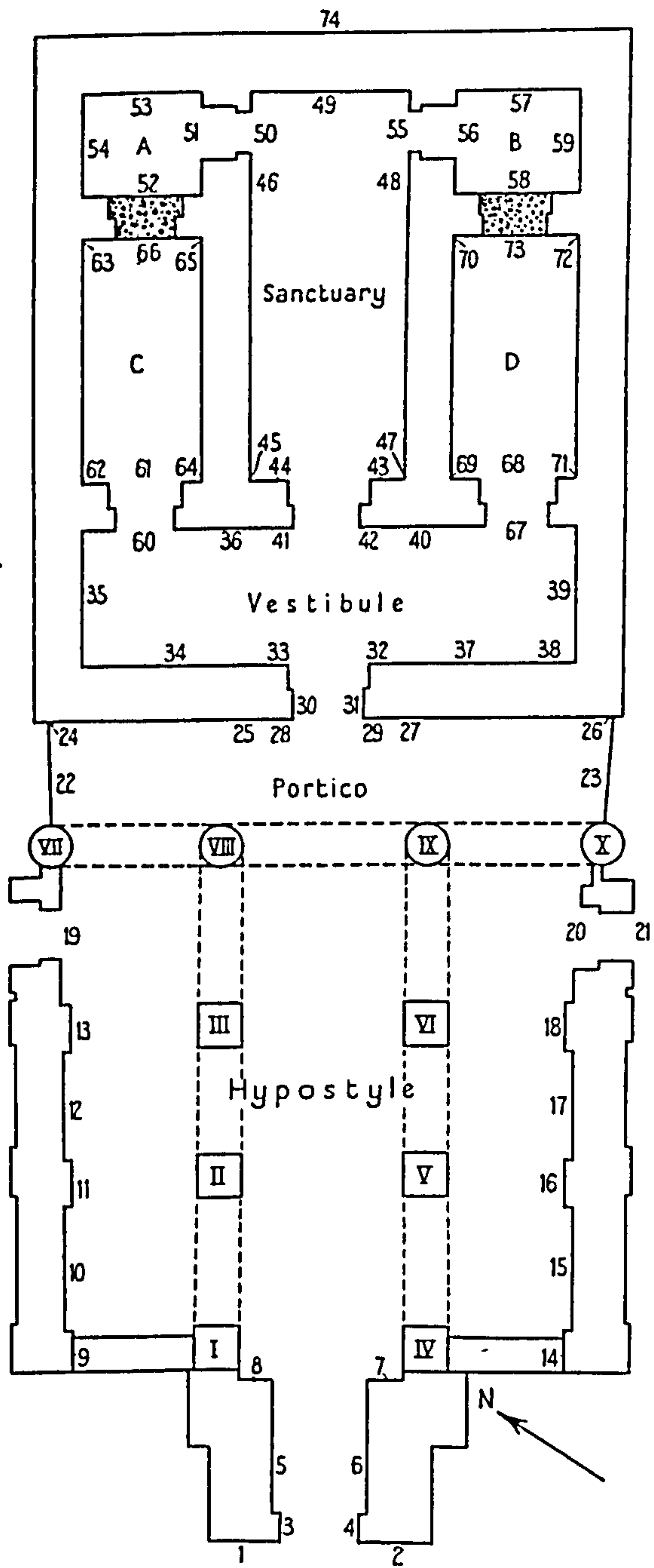
EL-DAKKA. Temple of Thoth of Pnubs.
After *Documents* [etc.], i, pl. iii (by HAY).



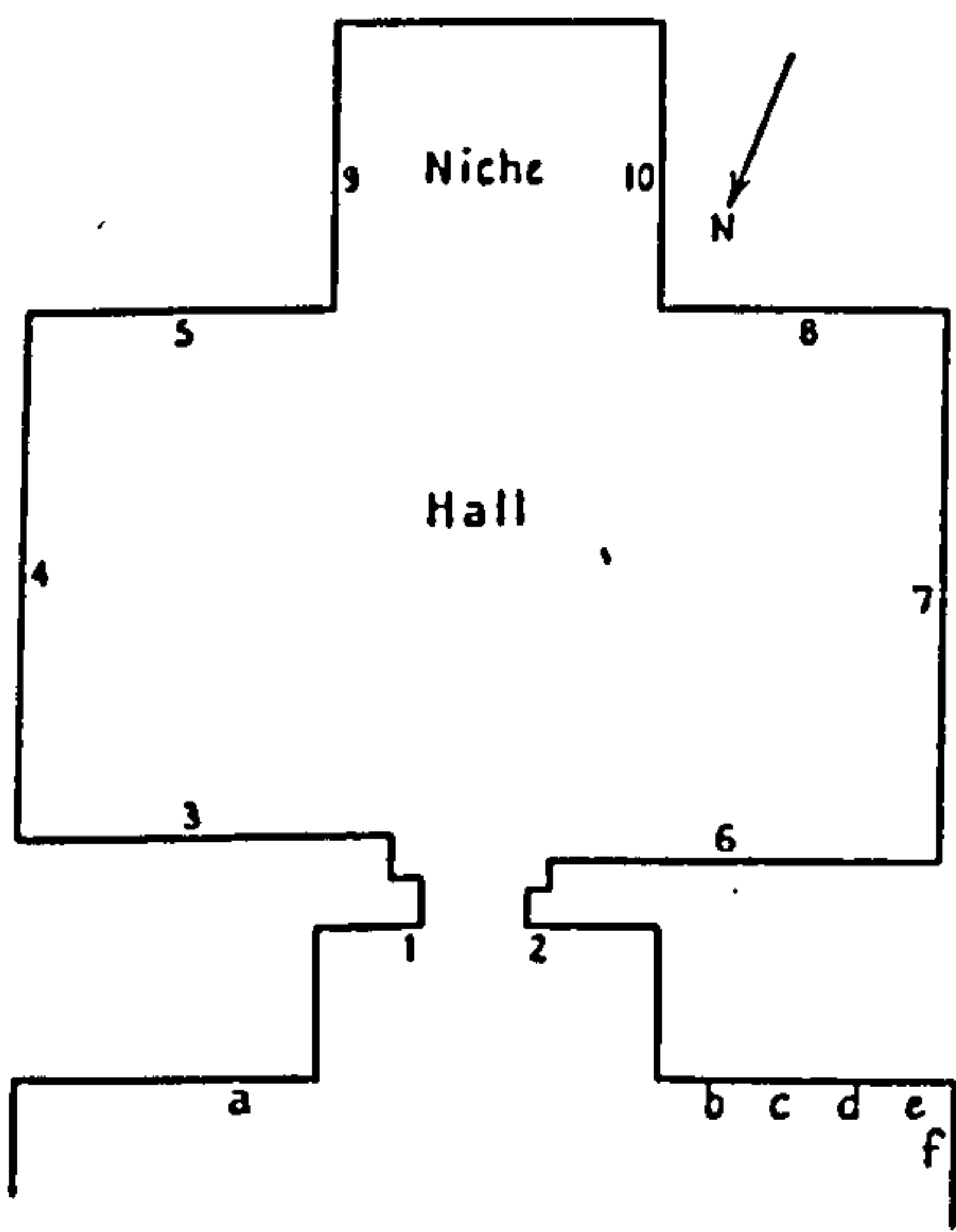
EL-SEBUA'. Temple of Amūn and Rē'-Ḥarakhti. Outer part.
From GAUTHIER, *Le Temple de Ouadi es-Sebouā*, pl. A. For inner part, see infra p. 56.



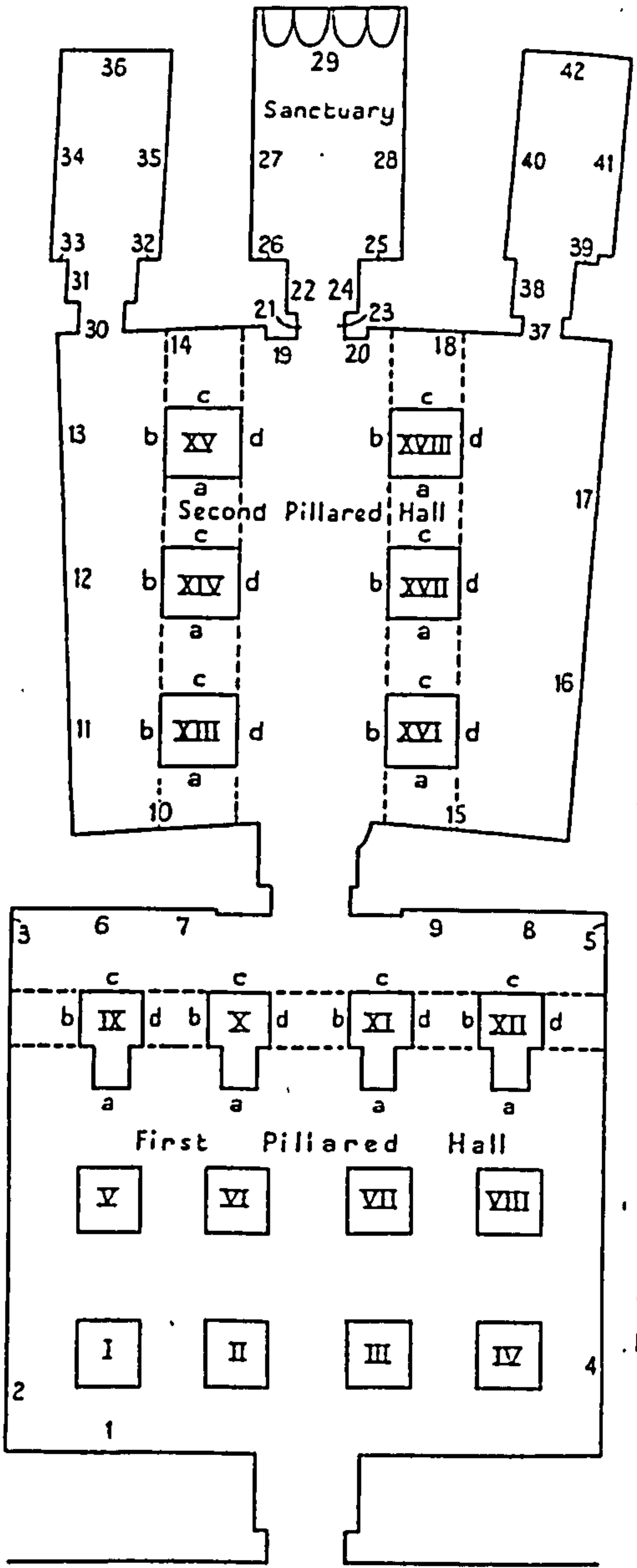
EL-SEBUA'. Temple of Amun and Re'-Harakhti. Inner part.
 From GAUTHIER, *Le Temple de Ouadi es-Sebouâ*, pl. A.
 (For outer part, see supra p. 54.)



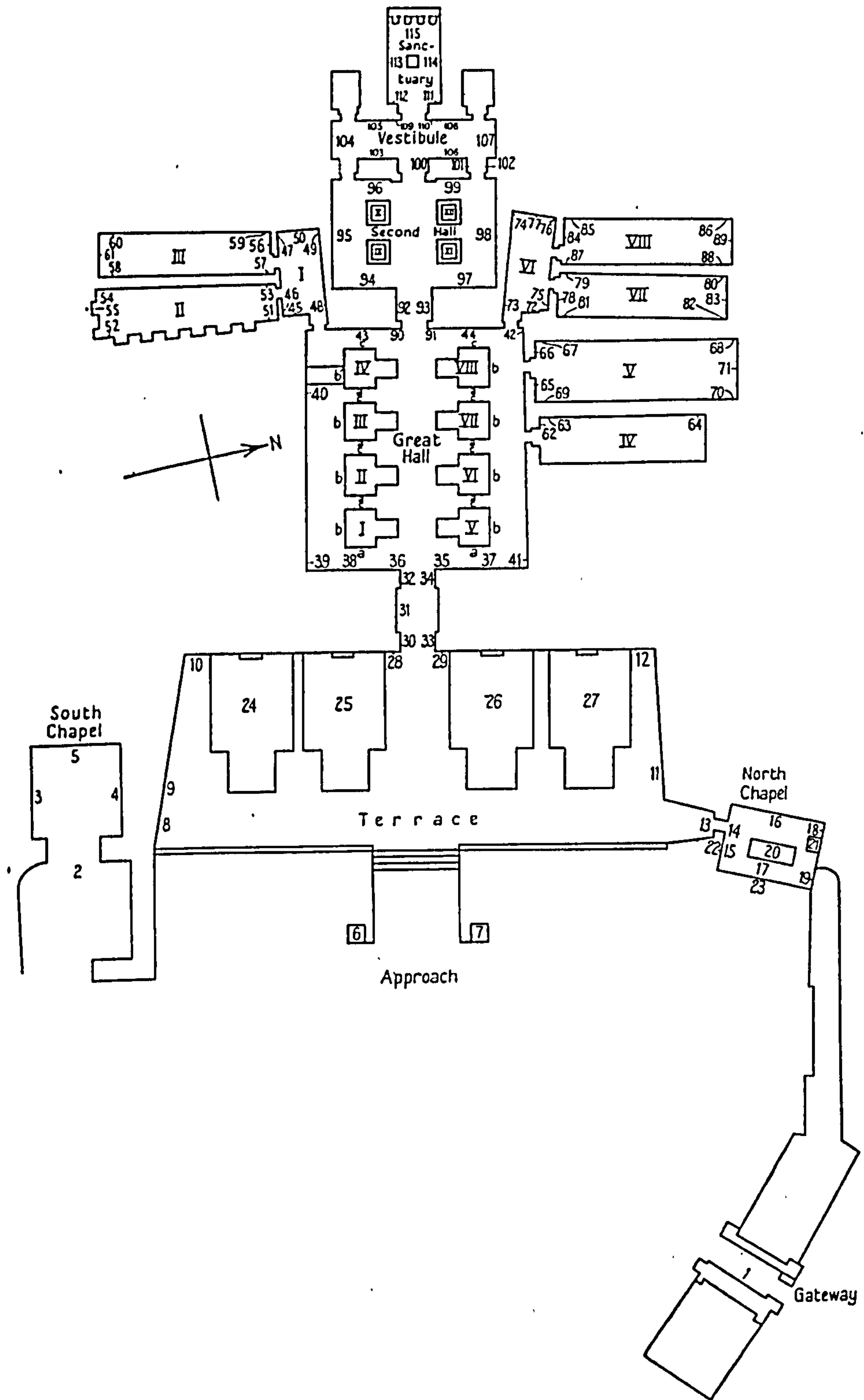
'AMADA. Temple of Amen-rē' and Rē'-Ḥarakhti.
From GAUTHIER, *Le Temple d'Amada*, pl. A.



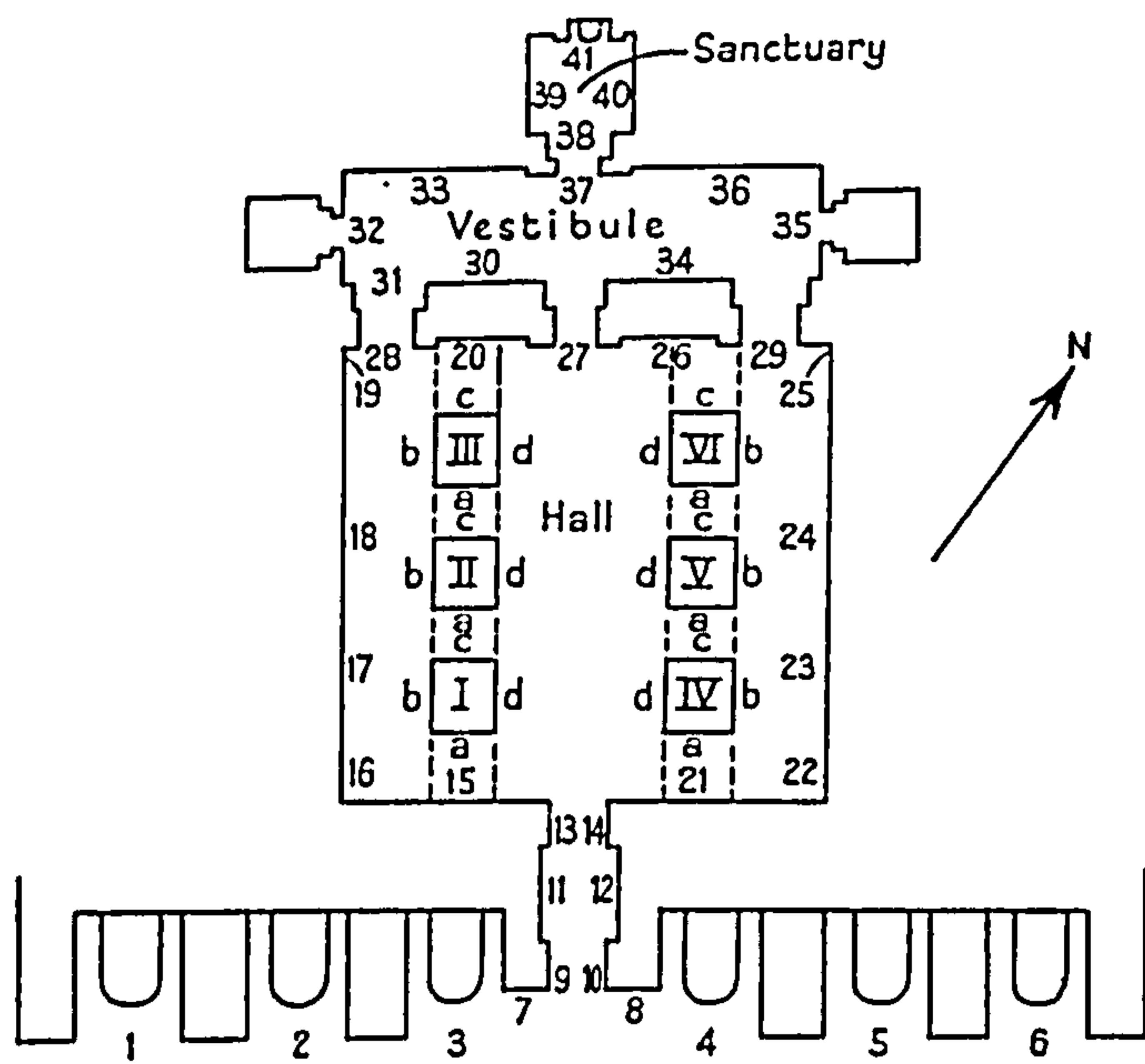
ELLESIYA. Rock-temple.
From *L. D. Text*, v, p. 111.



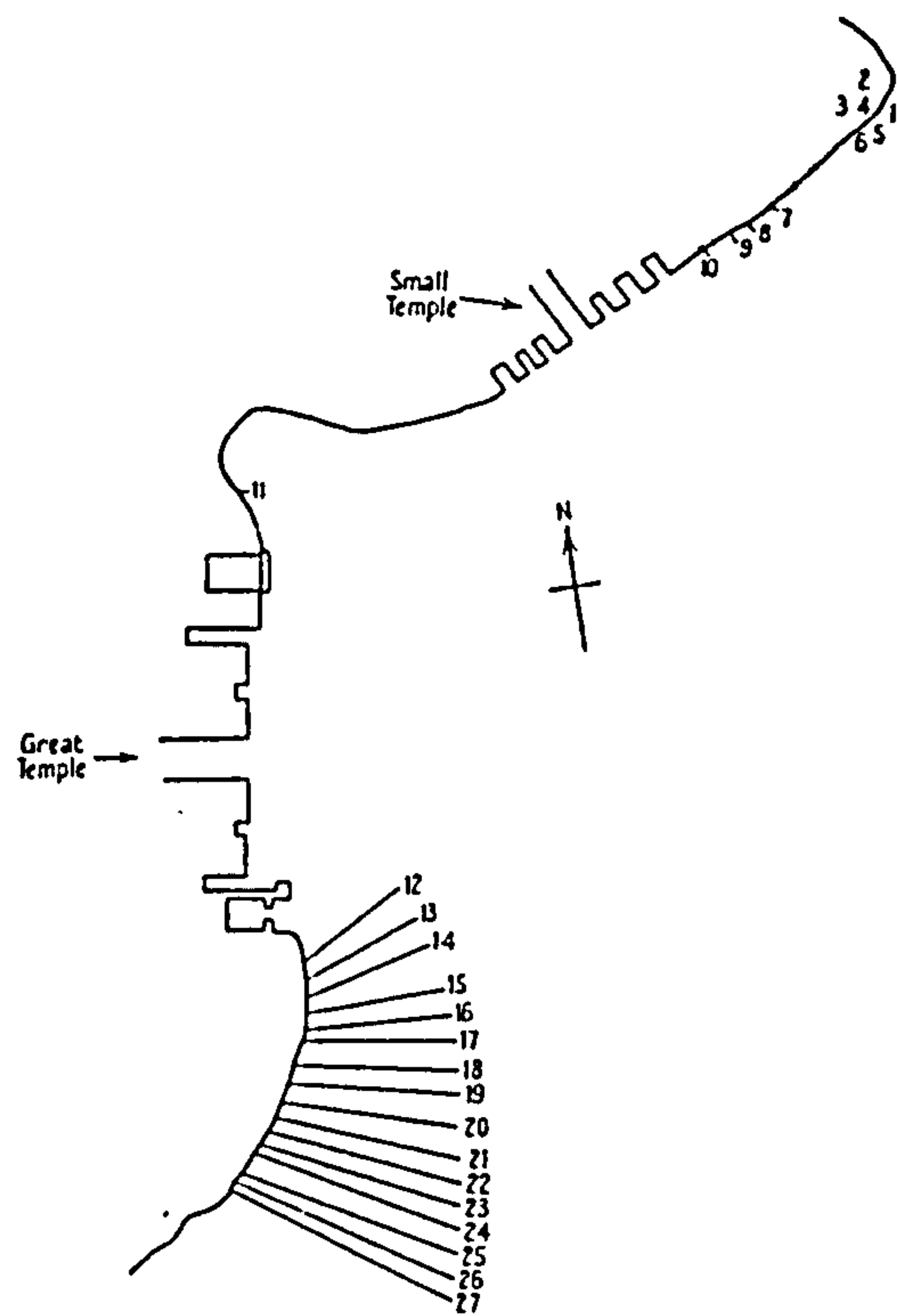
DERR. Temple of Rē'-Ḥarakhti.
After BLACKMAN, *The Temple of Derr*, pl. i.



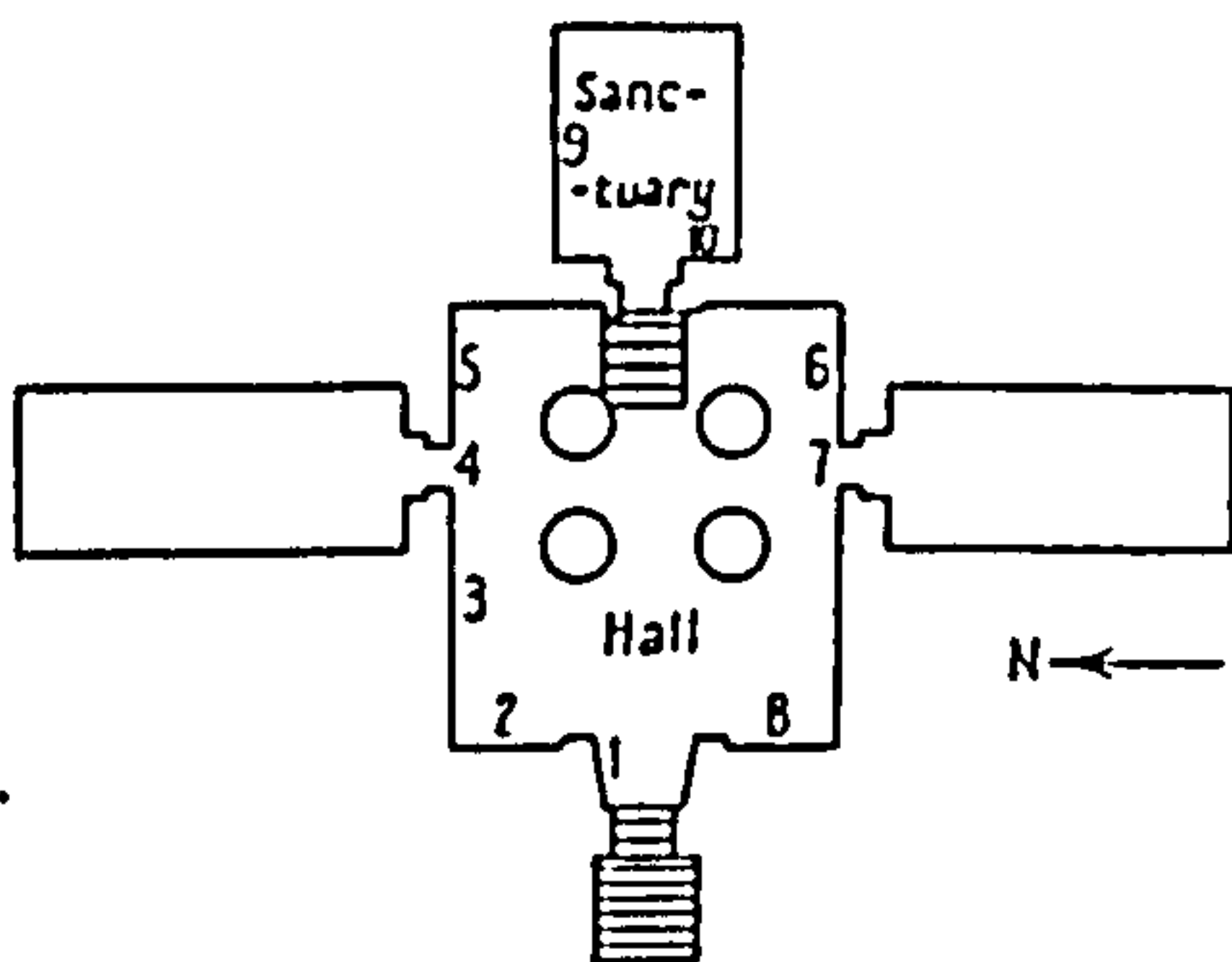
ABÛ SIMBEL. Great Temple.
Adapted from BAEDER, *Egypt* (1929), plan opposite p. 432.



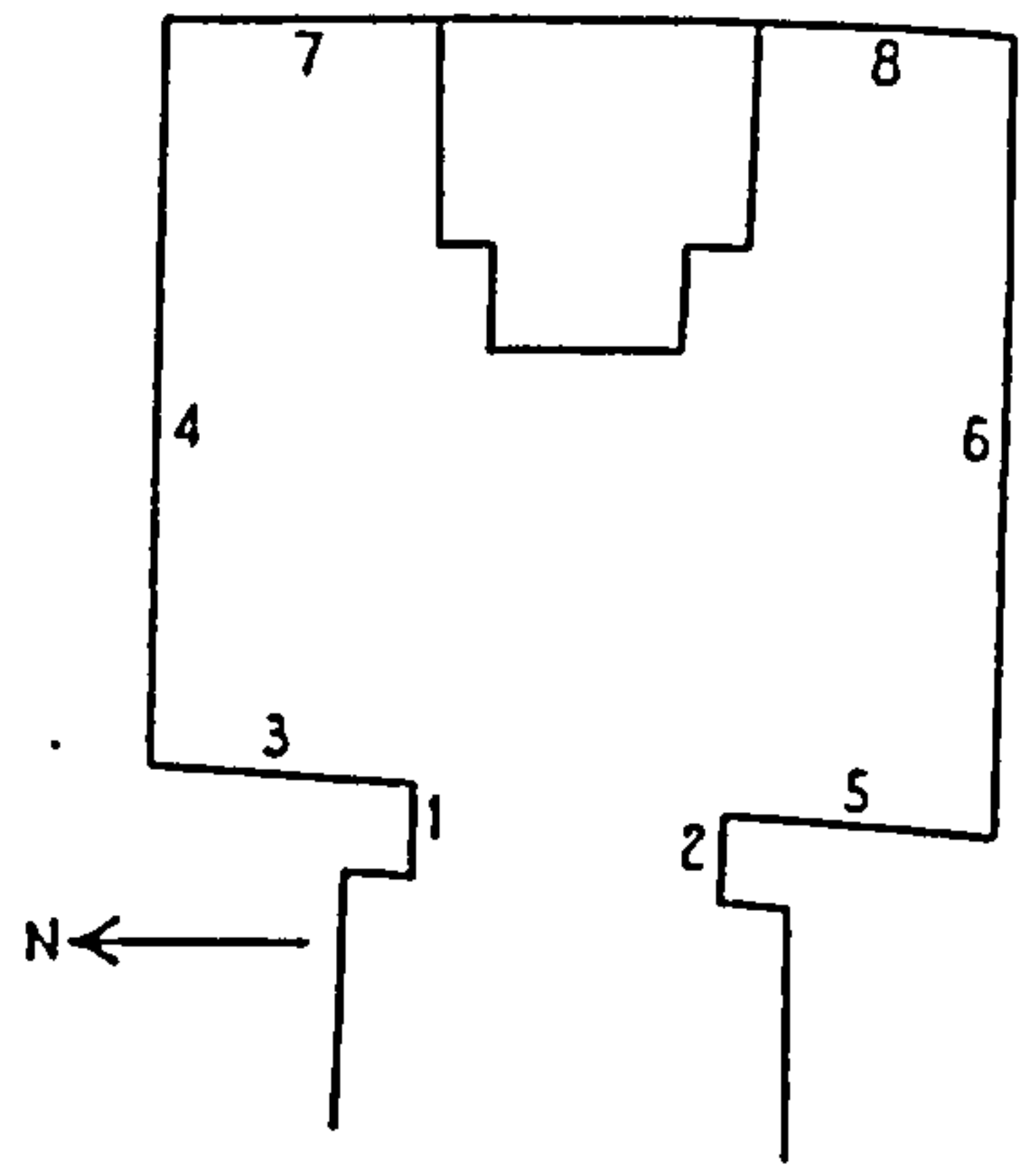
ABÛ SIMBEL. Small Temple.
Adapted from L. D. iii. 192 a.



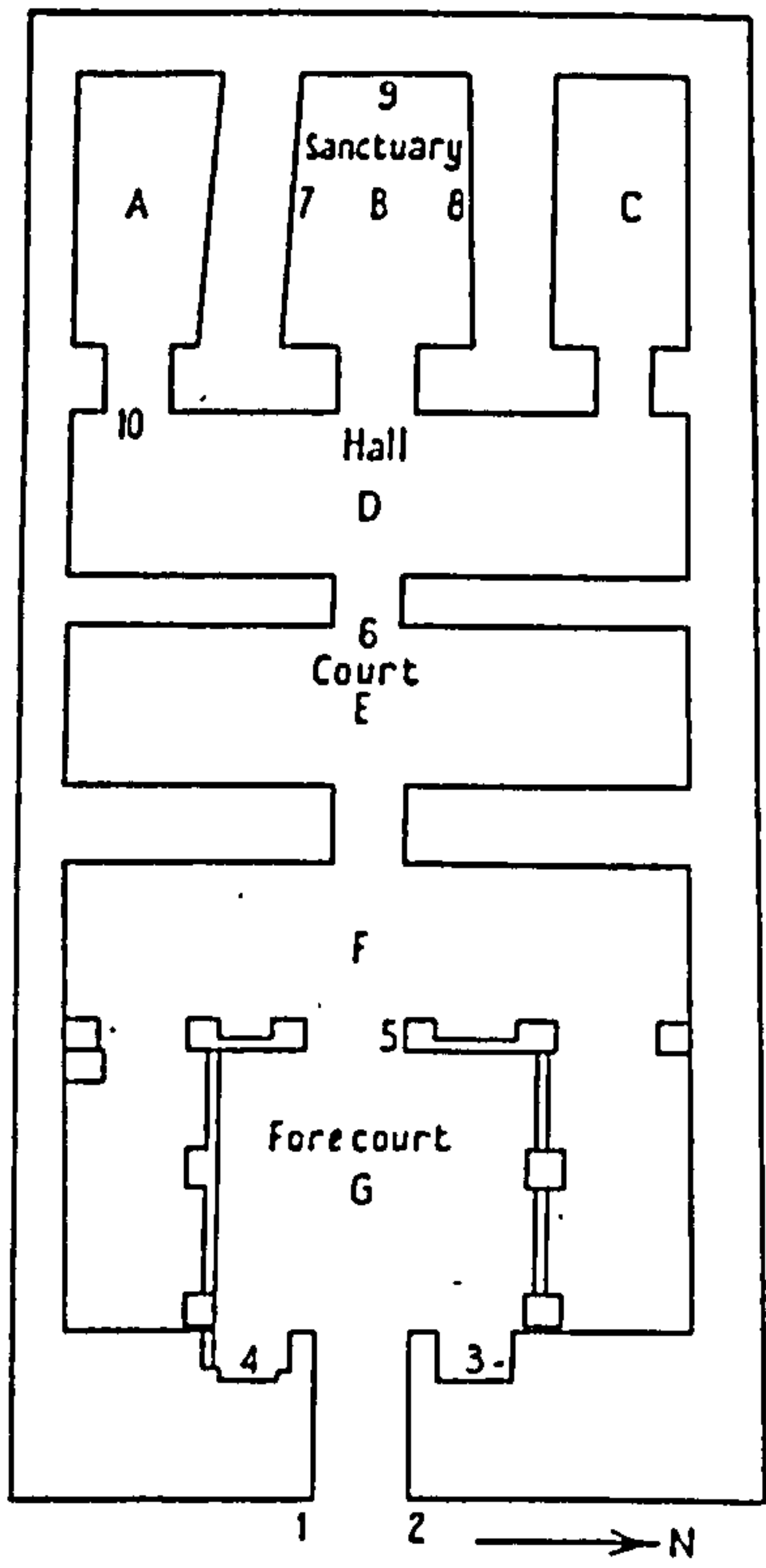
ABÛ SIMBEL. Rock-stelae.



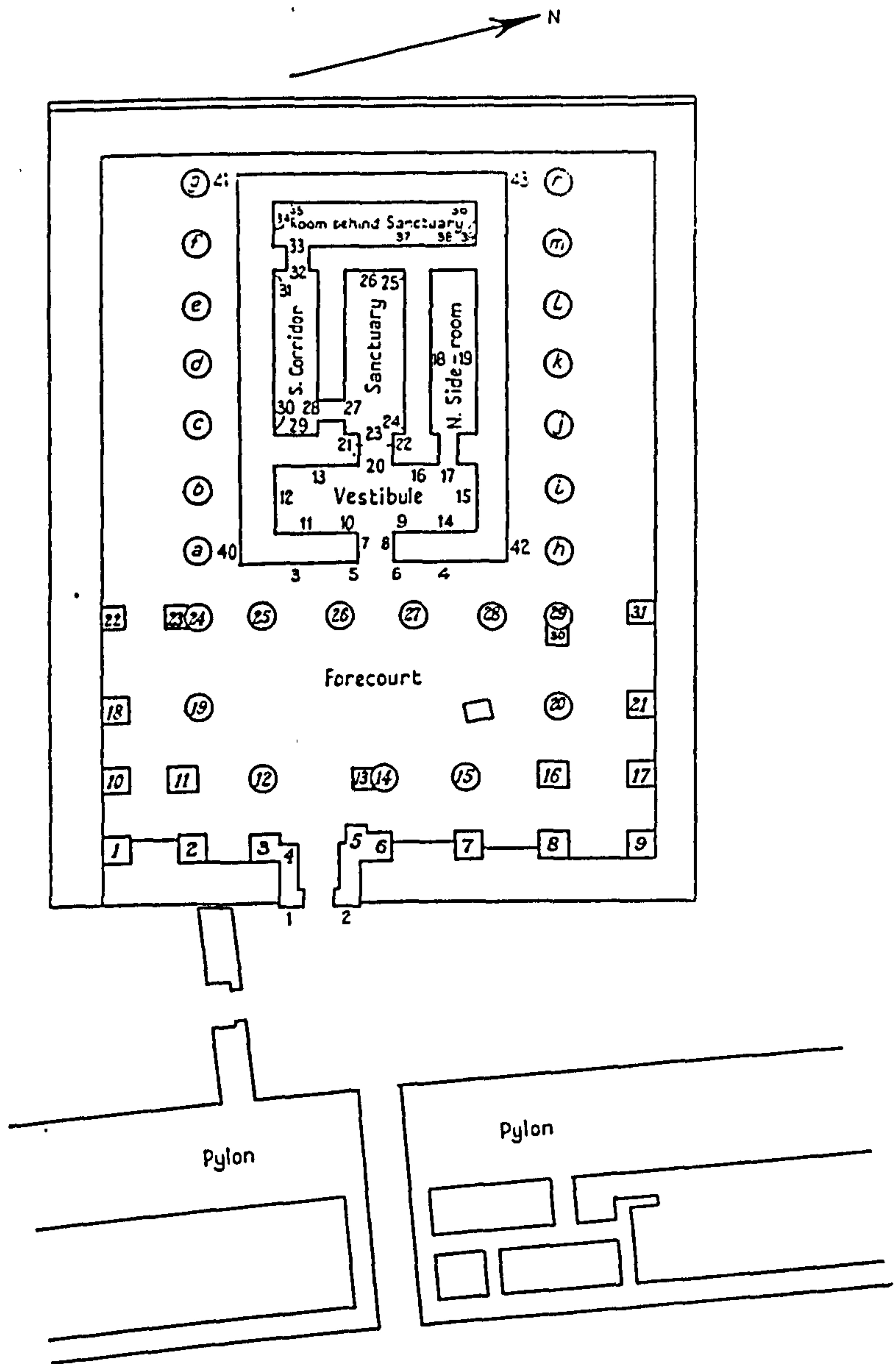
ABAHUDA. Rock-temple.
From *L. D. Text*, v, p. 176.



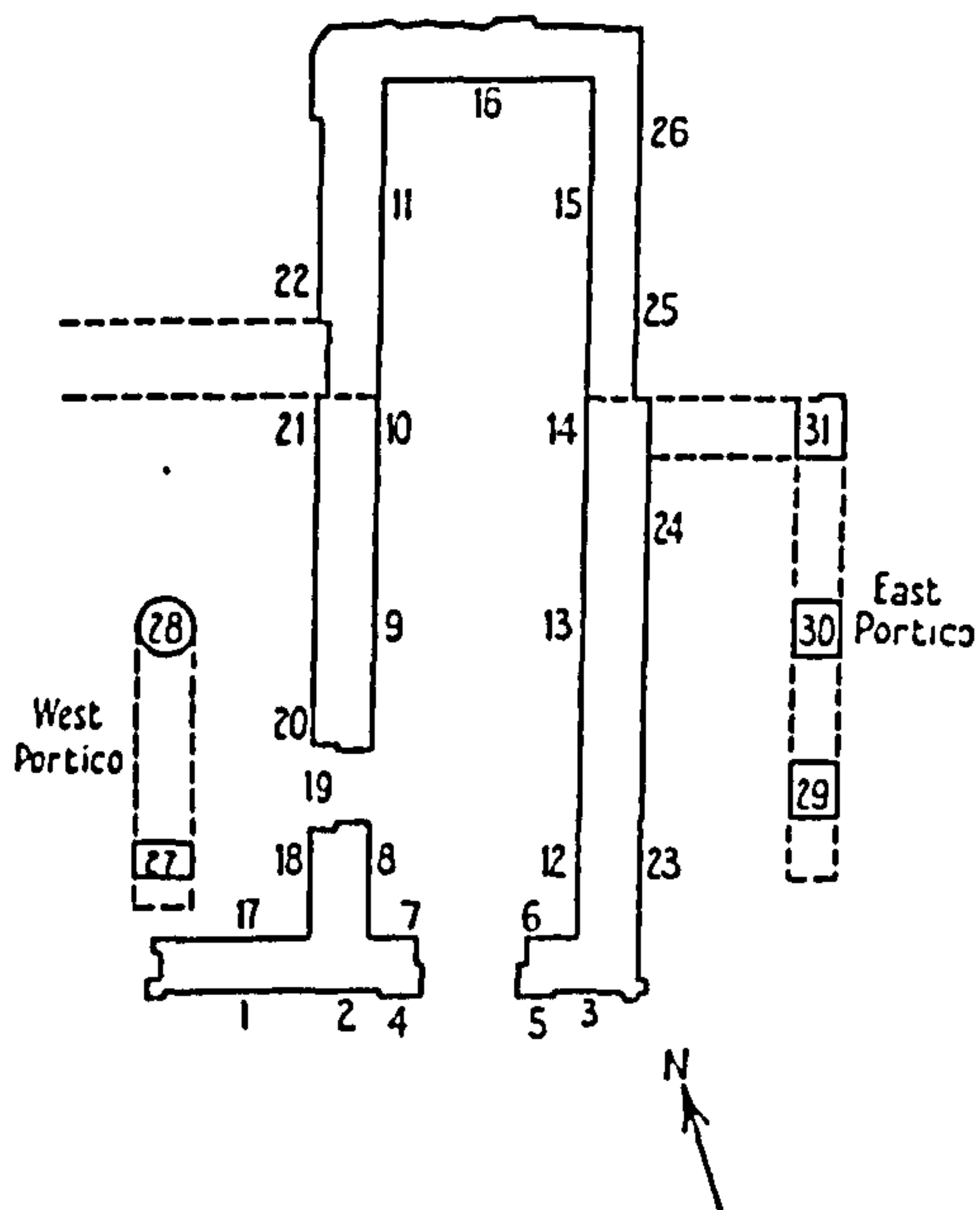
GEBEL EL-SHEMS. Niche of
Pesiur I.
Adapted from BANKES MSS.
xii. A. 4.



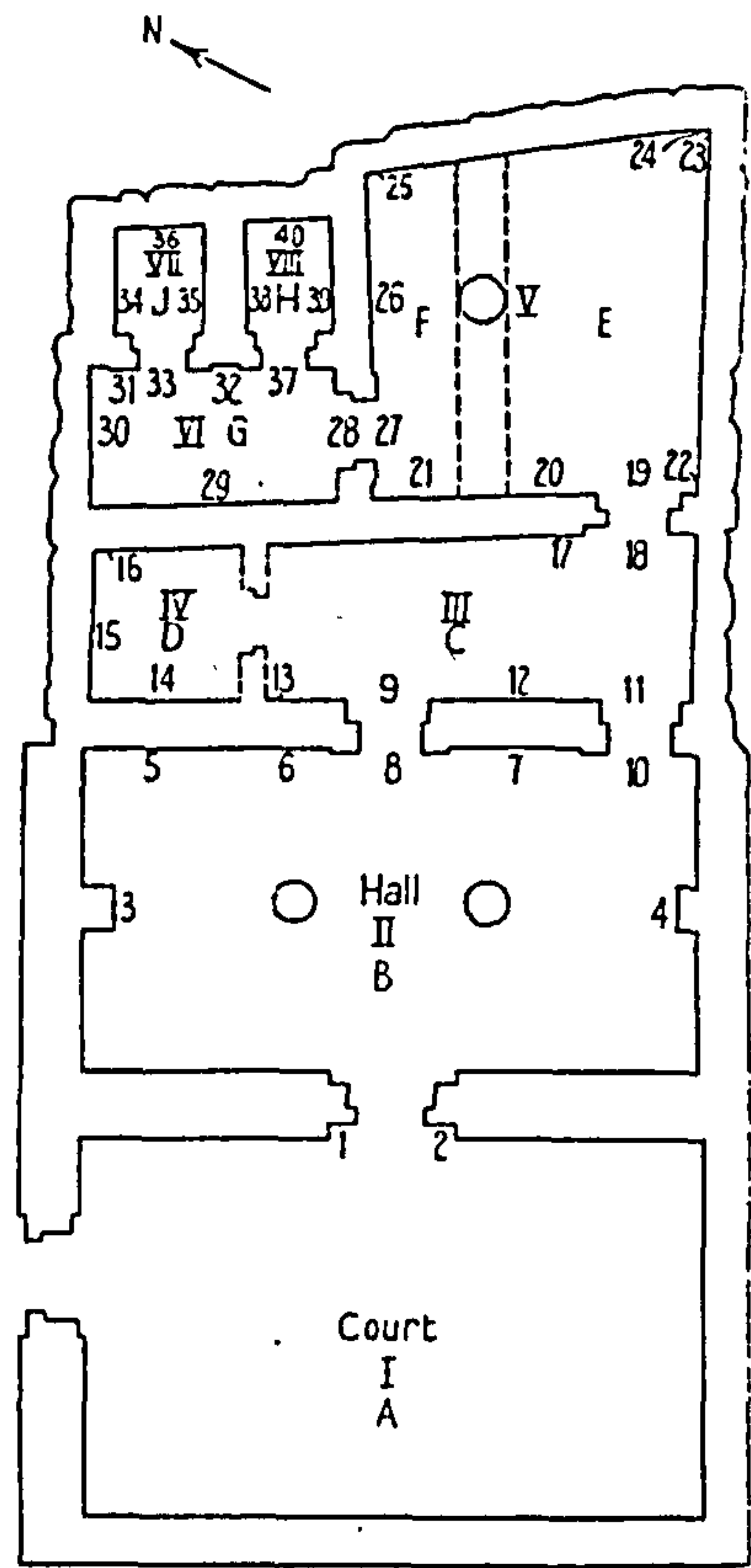
BUHEN. North Temple.
From RANDALL-MACIVER and WOOLLEY,
Buhen, Plan C.



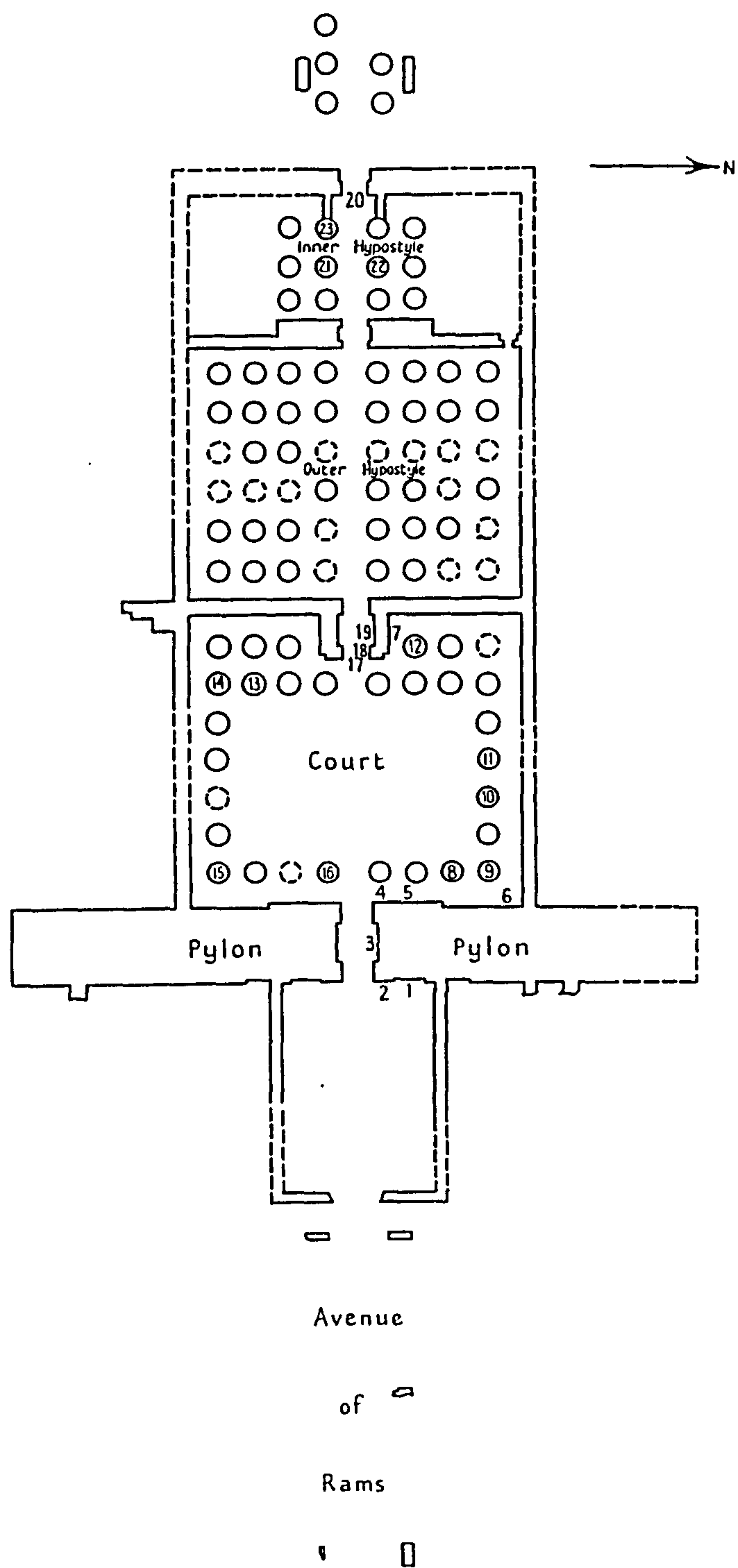
BUHEN. South Temple.
From RANDALL-MACIVER and WOOLLEY, *Buhen*, Plans A, D.
Numbers and letters in italics are those of RANDALL-MACIVER and WOOLLEY.



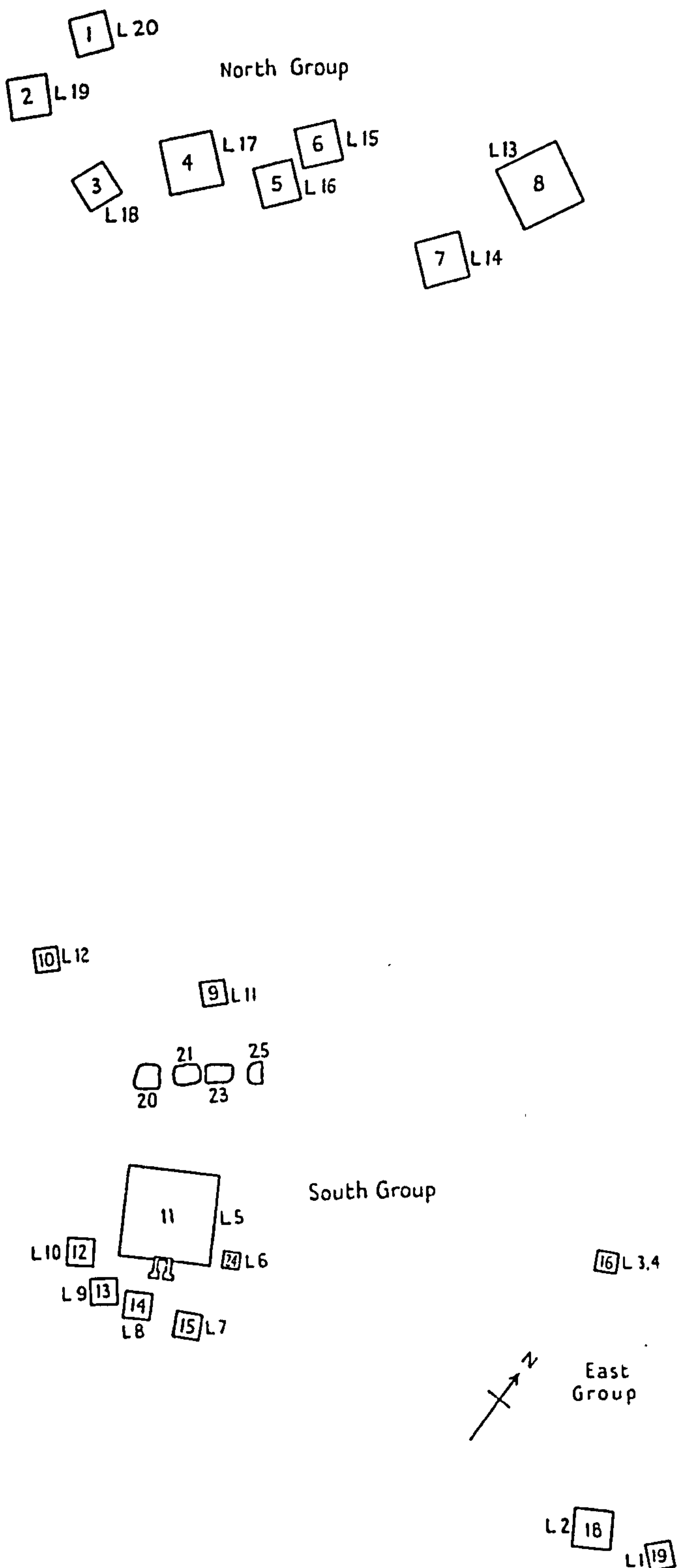
SEMNA WEST. Temple of Dedwen and Sesostris III.
From L. D. iii. 47.



SEMNA EAST or KUMMA.
Temple of Khnum.
From L. D. i. 131.



ŞÜLB or SOLEB. Temple of Amūn and Amenophis III.
From CAILLIAUD, *Voyage à Méroé*, ii, pl. xiii.



GEBEL BARKAL. Pyramid-field.
From *J.E.A.* ix, pls. xii, xiii.
Pyramid-numbers are those of REISNER: L numbers those of LEPSIUS.

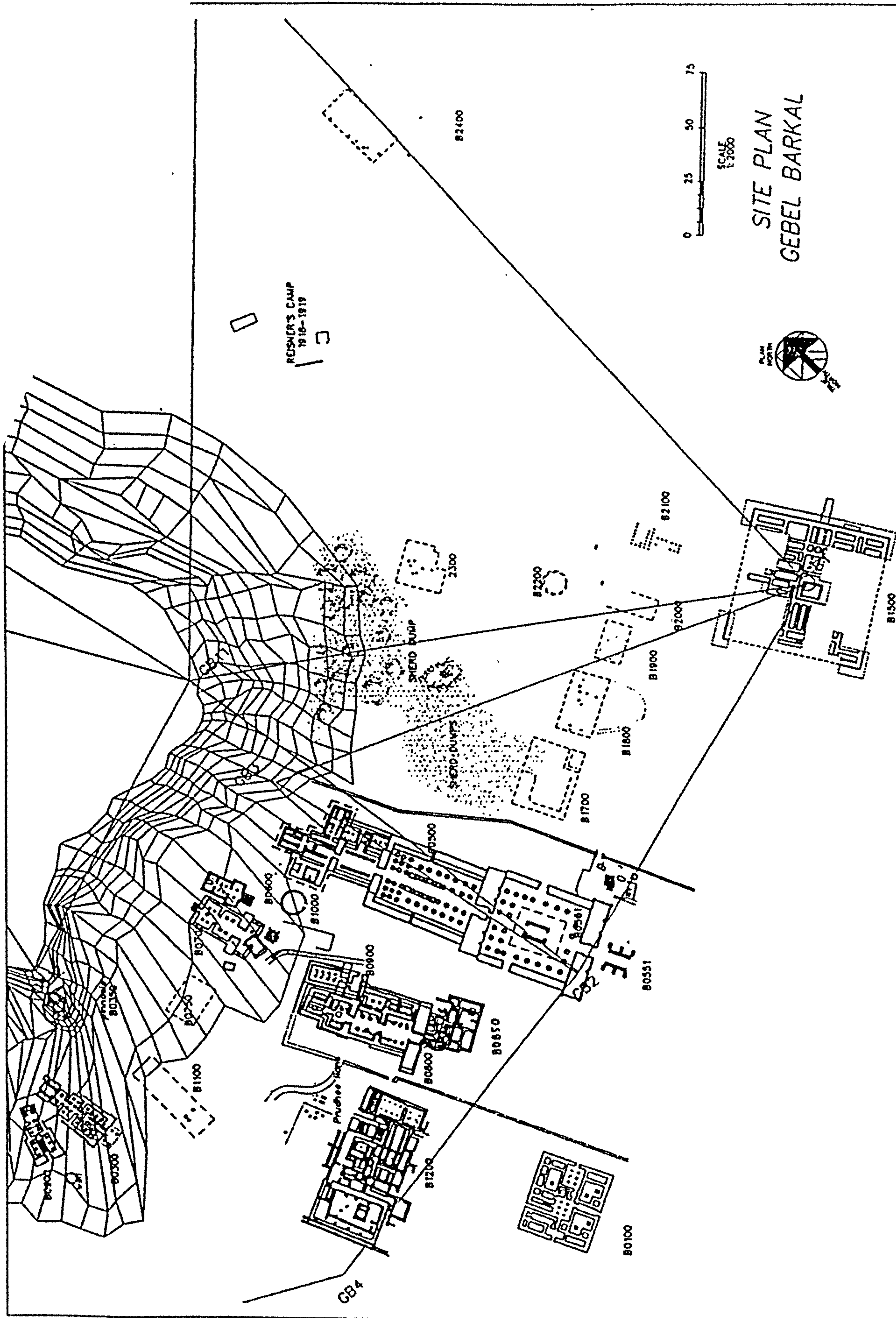
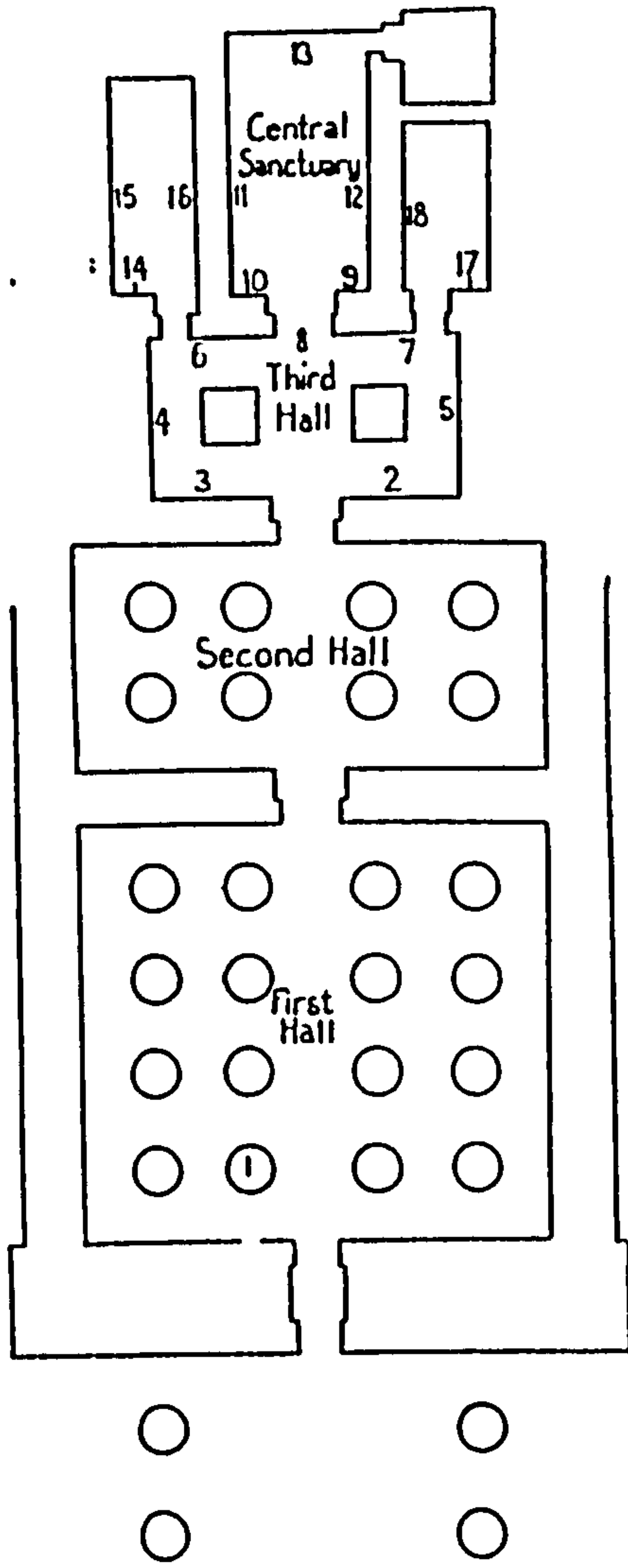


Figure 1



B. 300

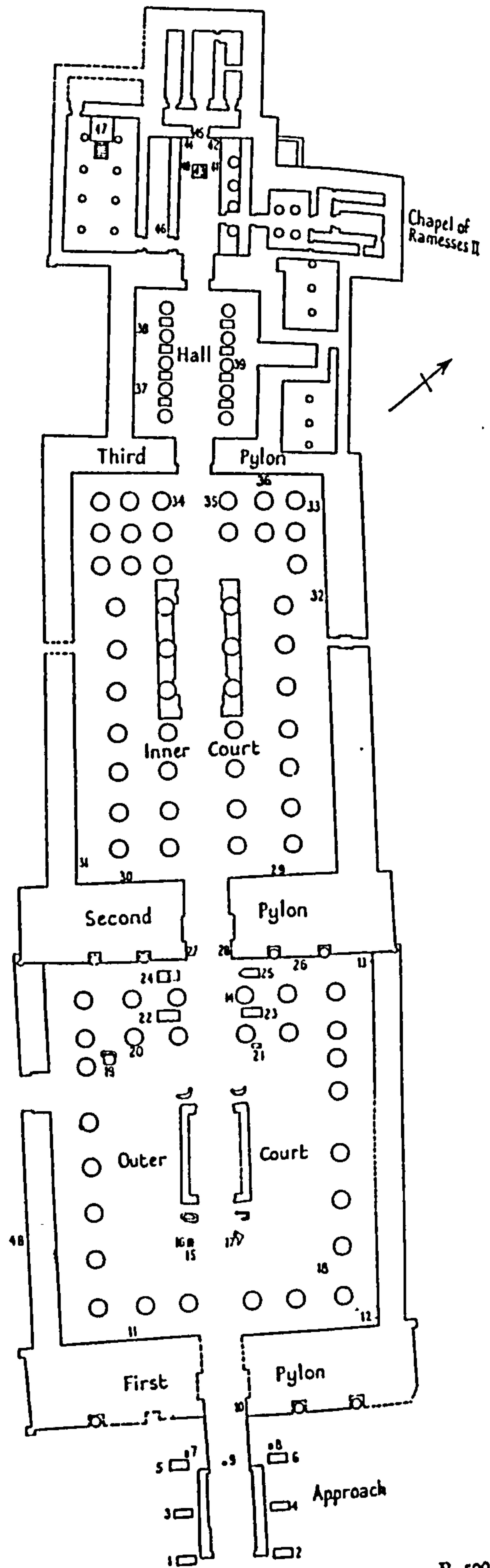
GEBEL BARKAL.

Temple B. 300.

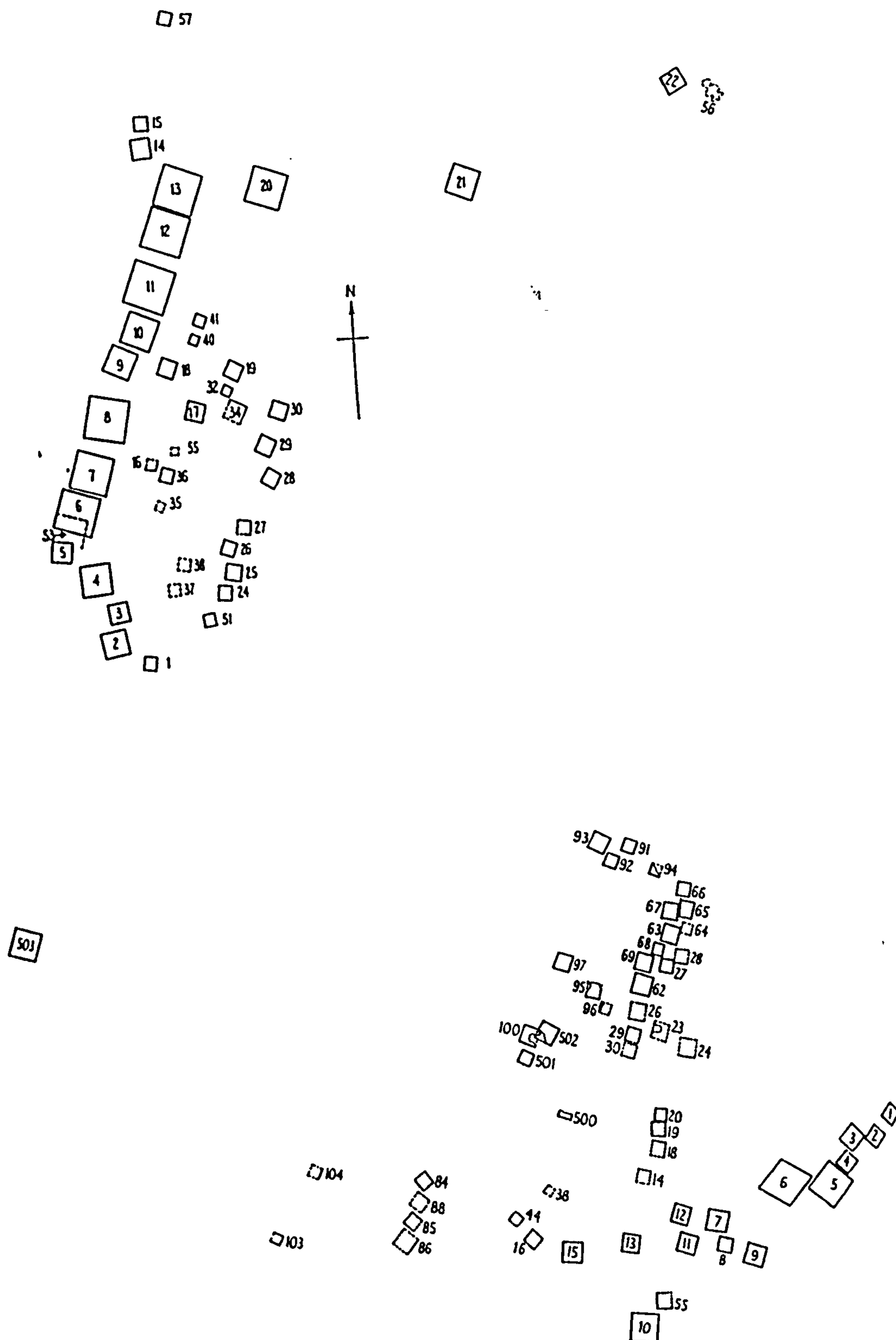
Adapted from BANKES MSS. xv. B. 2.

Temple B. 500.

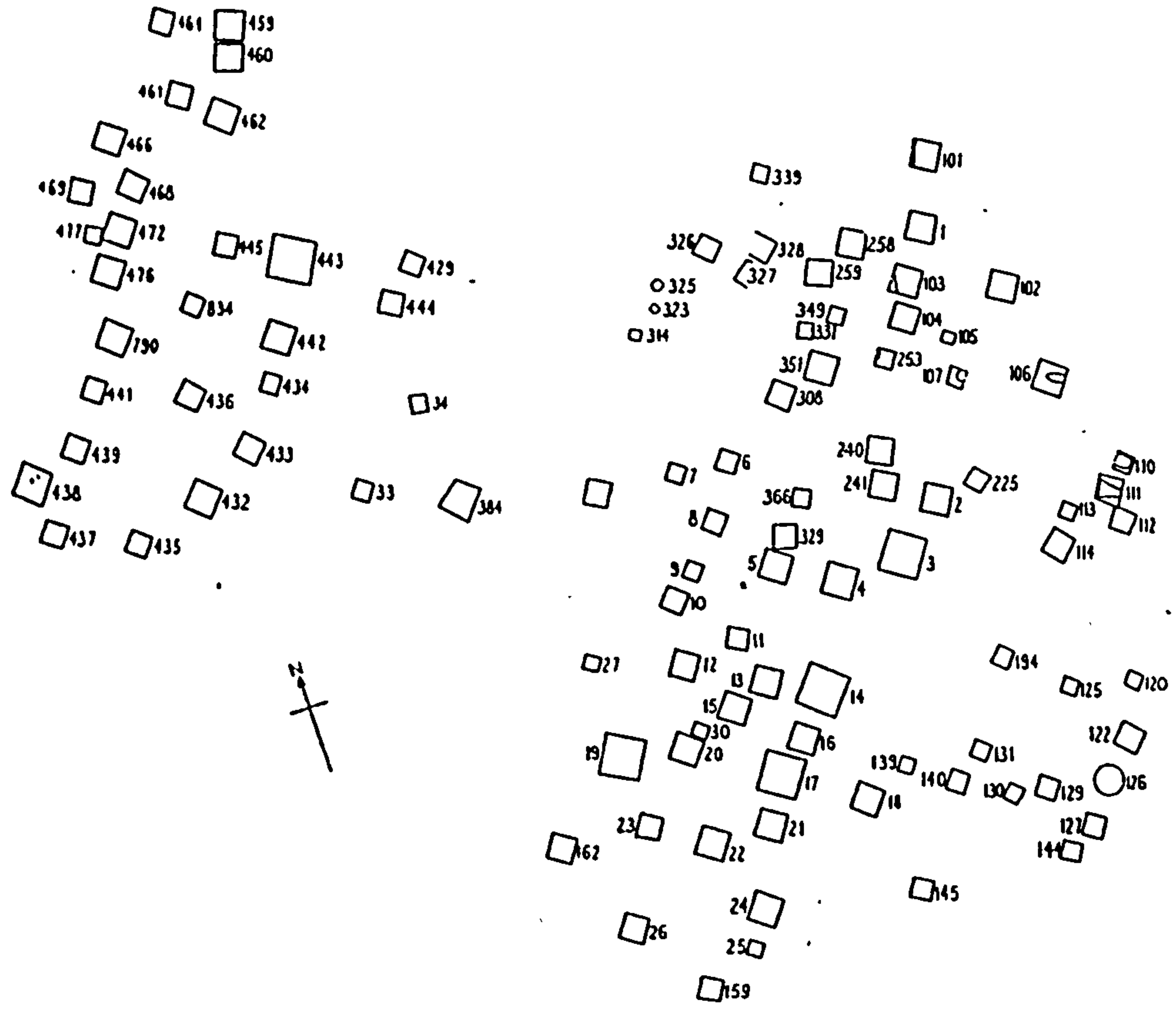
Adapted from *A.Z.* lxix, opposite p. 76.



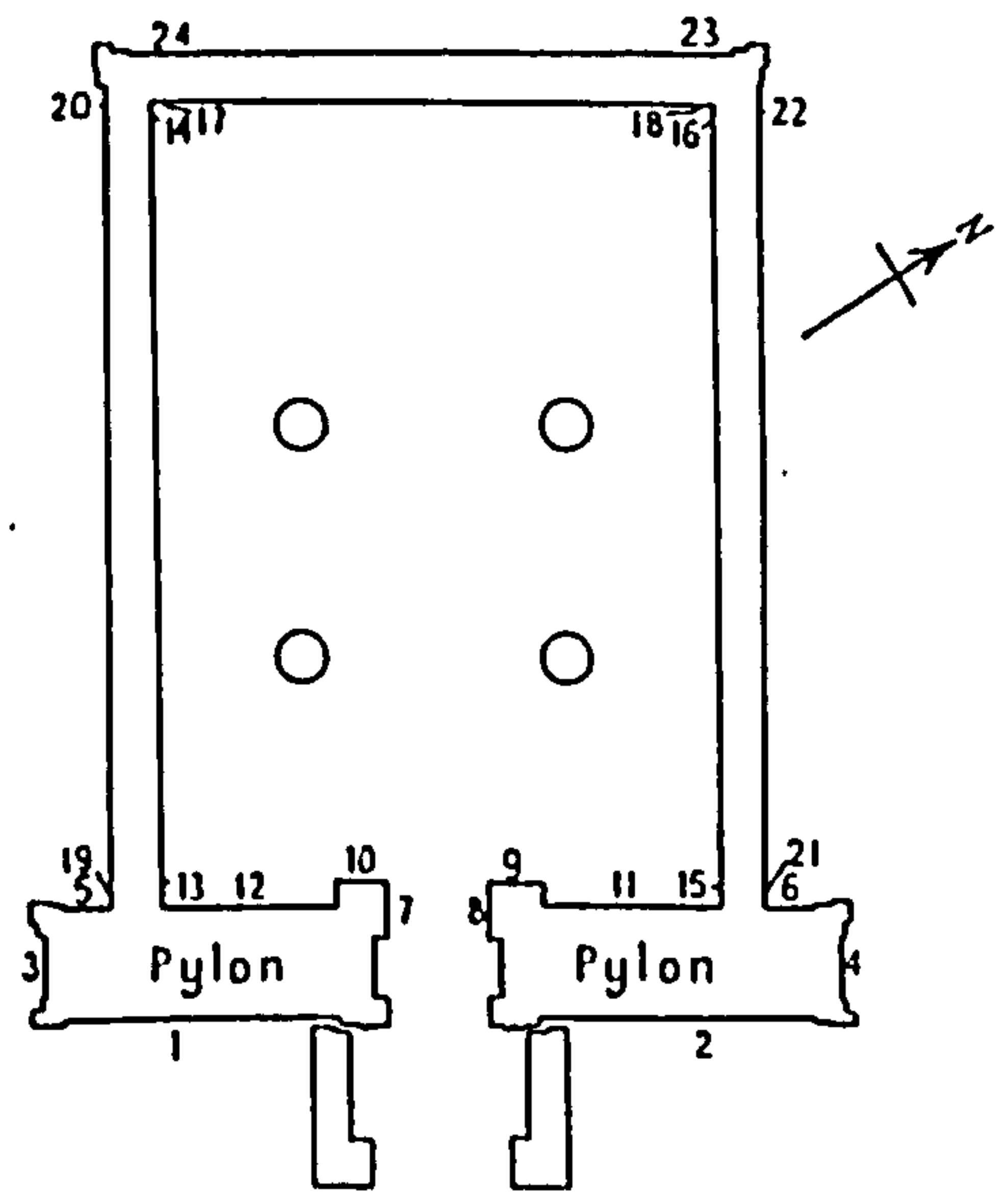
B. 500



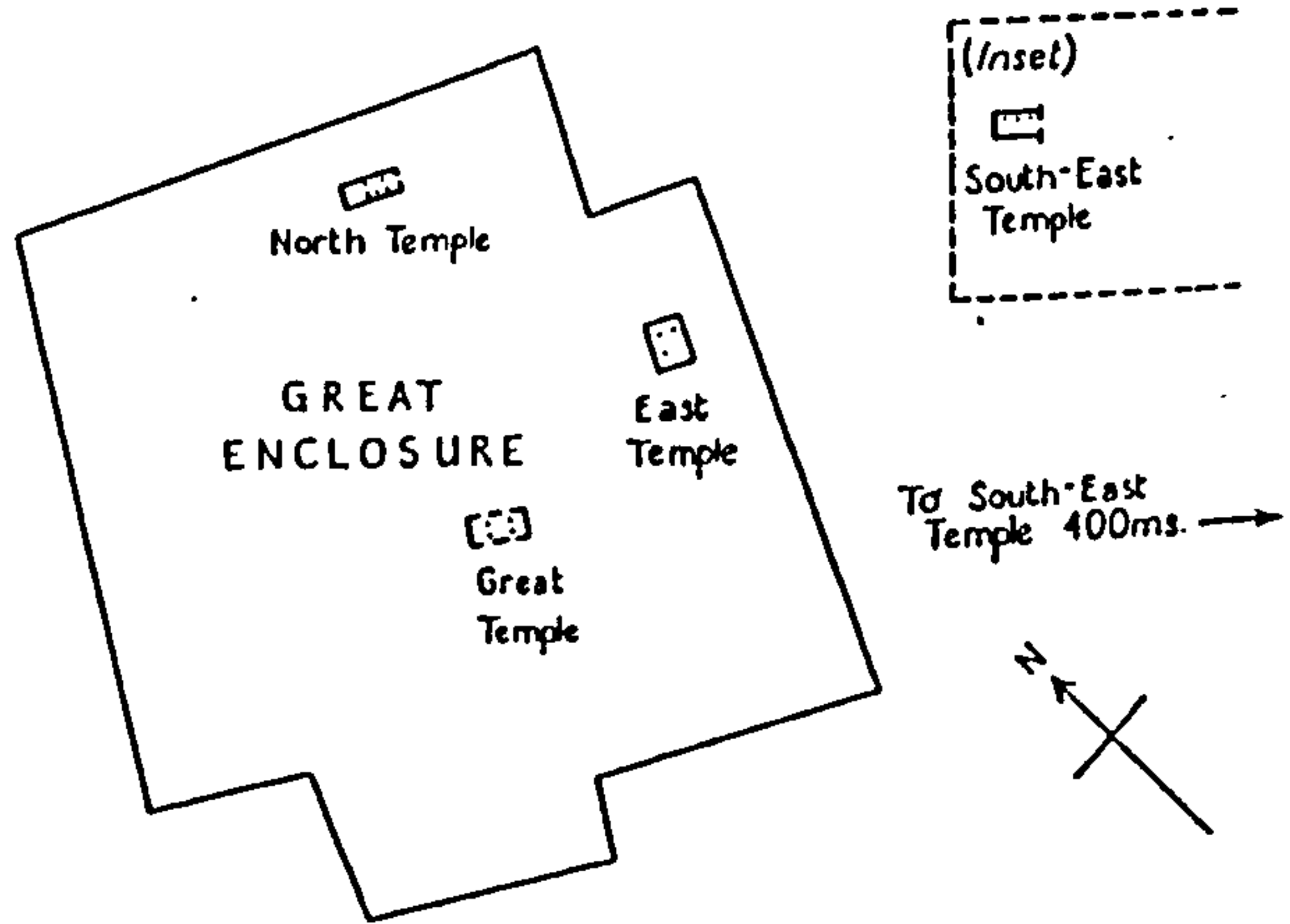
MEROË. Pyramids. North and South Groups.
 From Boston Expedition records.
 Numbers are those of REISNER.



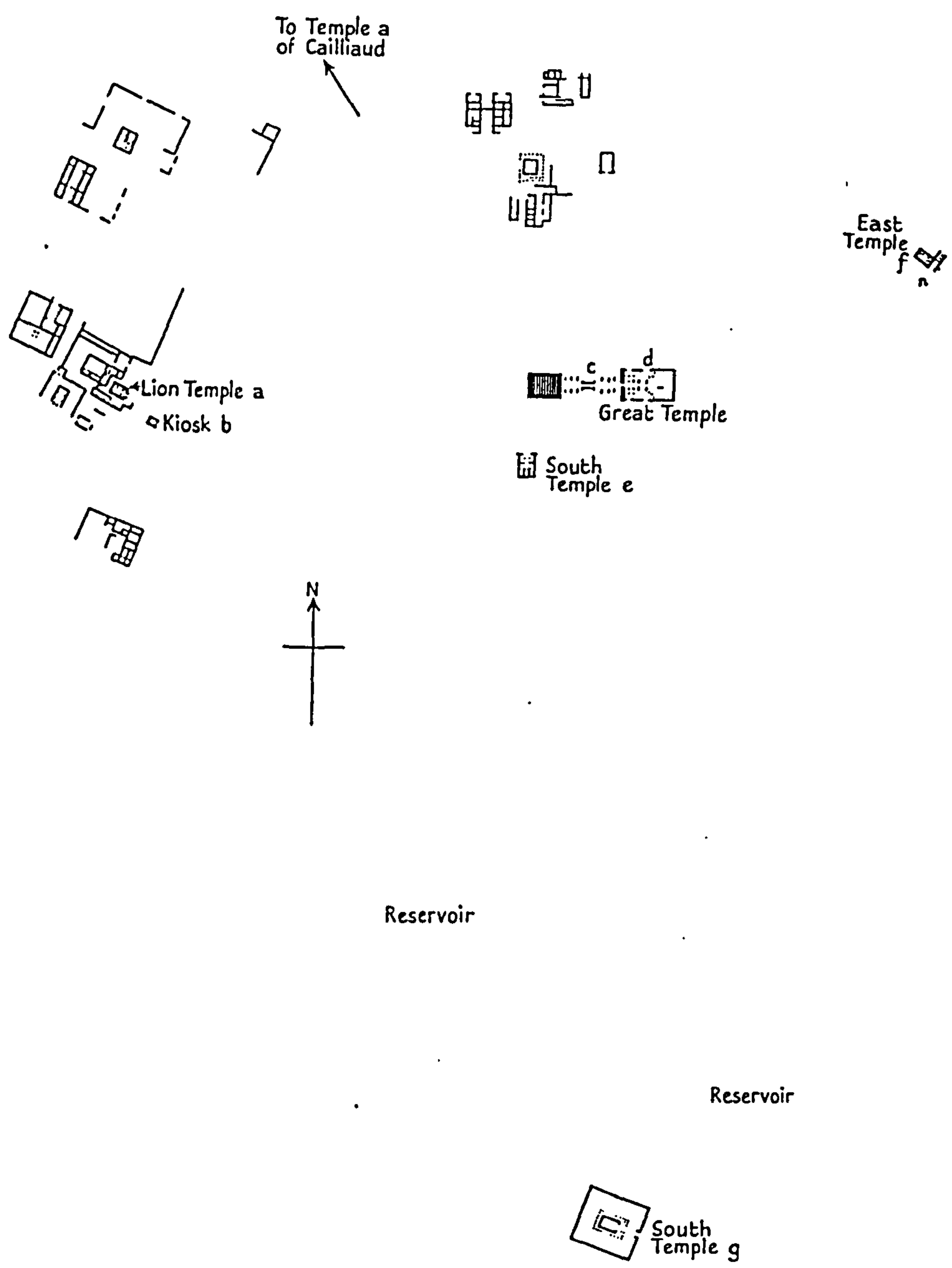
MEROË. Pyramids. West Group.
From Boston Expedition records.



NAGA. 'Lion-Temple'.
From L. D. i. 145.



MUŞAUWARÂT EL-ŞOFRA. Key-plan.
Adapted from L. D. i. 142.



NAGA'. Key-plan.
Adapted from L. D. i. 143. (Position of South Temple e is uncertain: it is probably near the reservoirs.) Letters are those of LEPSIUS.

ERRATA

- p. 14 replace 'their epigraphy' and 'their inability' with 'his epigraphy' and 'his inability'
- p. 15 replace 'which' with 'with'
- p. 17 replace 'disinterest' with 'lack of interest'
- p. 18 replace 'though' with 'thought'; also replace 'criteria' with 'criterion'
- p. 28 'numbers seem to have **been** added on the spot' add in word in bold; replace 'watercolours views' with 'watercolour views'
- p. 32 that the rest of the text was by Finati
- p. 42, n.109, replace 'survived' with 'survived'
- p. 642, n.2; 643, n.5, replace 'Gautier' with 'Gauthier'

all references to '*wadjet*' should read '*wedjat*'

The first mention of specific individuals is not always accompanied by the first footnote reference to them giving biographical or bibliographical information. The Abbreviations list should be at the start of vol.I, and the abbreviation on p.178 n.236, 'RCK III', explained at the first mention rather than later on p.183. Various problems in the layout of the footnotes were caused by the transfer of the text from one computer to another of a different type.

